

GOOD ENGLISH

BOOK TWO

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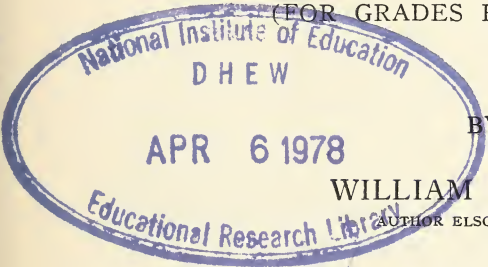


GOOD ENGLISH

ORAL AND WRITTEN

BOOK TWO

(FOR GRADES FIVE AND SIX)



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INTRODUCTION

Good English, Book Two, covers two years' work and is in a unique way welded with Book One of the Series, building solidly on the foundation laid in the earlier years. This desirable end is accomplished by adding a complete summary (pages 311-317) of the language facts taught in Book One, and by giving frequent references to it in the early chapters (see page 3). By this means the work of Book One is reviewed in close articulation with the work of Book Two. This plan is of special value in strengthening the foundation of language facts taught in Book One which are to be carried a step farther in the next grades.

The book is divided into approximately one hundred sixty carefully planned lessons for each year's work. These lessons are grouped into chapters, each composed of a series of related units that center about a common theme, providing work for a period equivalent in general to a school month. The lessons for each chapter, therefore, are not haphazard and miscellaneous but are woven together into a purposeful whole, closing with a complete review of all the language facts treated in the chapter.

The material on which conversation and written exercises are based has been selected with reference to its living interest to children and its vital relation to their experiences. The lessons are so arranged that oral discussion precedes and prepares for written expression. The wealth of ideas contributed by the various members of the class in oral discus-

sion is thus placed at the service of the individual pupil in the written exercise that follows. Similarly in the mechanics of expression, the difficulties of the written composition are anticipated in the oral lesson. In this way the text recognizes the superior value of oral speech, not only as a preparation for written expression, but also as a means of enlarging vocabulary and giving power in the use of language.

Technical facts, such as develop an understanding of the various uses and the parts of the sentence, and of the more important classes of words, are introduced as needed, but great care has been taken to avoid burdening pupils with unnecessary intricacies that promise little or nothing for greater power of expression. The grammatical terms used conform with the report (adopted in 1913) of the Joint Committee on Grammatical Nomenclature, appointed by the National Education Association, the Modern Language Association of America, and the American Philological Association.

Great emphasis is placed upon correct usage, especially of such commonly misused words as *see*, *do*, *come*, and *go*.

The words treated have not been selected haphazard on mere personal opinion, but on the basis of recent scientific studies showing the blunders made most frequently by children in oral and written expression, notably the investigations made in Kansas City by the University of Missouri, the investigation made by the University of Wisconsin, and other similar studies.

The authors believe that only through systematic repetition of language facts and of correct forms can accurate habits of expression be established. To accomplish this end, each language fact and correct form taught is put before the pupil again and again with varied associations in subsequent lessons (see Index). This recurrent treatment, reënforced by the reviews

at the ends of chapters and the half-yearly and yearly summaries, provides a basis of *thoroughness* that it is believed will secure for pupils a real mastery of the fundamental language principles.

No feature of this text has been worked out with greater care than the illustrations. They are not mere decorations, but in all cases serve a distinct purpose in **Illustrations** language instruction. The pictures are unusually rich in the suggestion of ideas for discussion and in the stimulation of the imagination. Especially happy as a basis for conversation are the interesting sketches by Mr. C. A. Briggs, the widely known cartoonist. The conspicuous place of the cartoon in present-day illustration, particularly in delineating humor, led the authors to include these exceptional examples of this form of graphic art.

In the preparation of this series, the authors have kept constantly in mind the fact that the function of any *school book* is to serve as a *tool* for classroom use. **Special Features** Attention is called to the following features of the text — many of them unique — which ensure the maximum working efficiency in service when applied to the problems of the schoolroom:

(1) A comprehensive glossary, pages 333-343, contains the words and phrases of the text that offer valuable vocabulary training either of pronunciation or meaning. The aim is to leave the teacher free to use the glossary according to the needs of her particular class, but suggestive type exercises in word study based on this glossary are given from time to time in the text, as on pages 4, 17, etc.

(2) The language facts taught throughout the book are thoroughly organized for purpose of review by means of systematic reviews at ends of chapters (see page 23), half-yearly summaries (see page 88), a yearly summary

(see page 152), and a complete summary of the book (pages 305-310). In addition to these, a complete summary of the definitions and rules taught in Book One (see pages 311-317) articulates the language facts already learned with those taught in Book Two, as previously mentioned.

(3) The work for each year has been divided into approximately 160 lessons, providing convenient units for daily assignment.

(4) Suggestive testing forms for the pupil's use in checking up his written work (see pages 167, 168) have been provided, with a view to secure for the student a sense of personal responsibility.

(5) Group exercises, in the form of class compositions, are included from time to time (see pages 237, 270, etc.) designed to train the pupil in actual methods of workmanship in composition.

(6) Special lessons on dramatization, dictation, and the memorizing of short literary selections, furnish variety and broaden the scope of the work.

(7) A detailed table of contents, showing the topics treated in each lesson, and a complete index for use in locating every important fact treated add to the serviceability of the book.

(8) In an Appendix (pages 318-332) is furnished a list of subjects for oral and written composition, which may be used at the teacher's discretion to supplement the lessons in the text or to take the place of certain lessons in the book.

(9) A Teachers' Manual is provided, giving detailed suggestions for each lesson.

THE AUTHORS.



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THE OPENING DAY OF SCHOOL

GOOD ENGLISH

PART I

CHAPTER ONE



LESSON 1 — PICTURE STUDY

1. Conversation.

Study the picture on the opposite page. Read the title.

What do you think the boy's mother is saying to him in the first scene?

Tell what you see in the second scene. In the third scene. In the fourth. In the fifth. In the sixth.

In the third scene, why are the boys glad to see each other after the summer vacation? What do you think they are telling each other?

Account for the expression of the boy's face in the sixth scene.

Write a title for each of the six scenes.

Arrange these titles in the form of an outline under the subject, "The Opening Day of School."

Tell the story, following this outline.

2. Written Exercise.

Write the story suggested to you by the picture; or write an account of your own experiences on the opening day of school.

LESSON 2 — LITERATURE

1. Reading.

SEPTEMBER *

The goldenrod is yellow;
The corn is turning brown;
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun;
In dusky pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest
In every meadow-nook;
And asters by the brookside
Make asters in the brook.

From dewy lanes at morning
The grapes' sweet odors rise;
At noon the roads all flutter
With yellow butterflies.

By all these lovely tokens
September days are here,
With summer's best of weather,
And autumn's best of cheer.

— *Helen Hunt Jackson.*

2. Study of Poem.

Name all the signs or "tokens" of September that are mentioned in the poem.

Tell how some of the things mentioned in the poem are preparing for winter.

* Copyright, 1892, by Little, Brown and Company

How does September combine the best of summer and of autumn?

What colors are called autumn colors?

Why is the apostrophe used in *gentian's*, *grapes'*, *summer's*, and *autumn's*? The rule for this use of the apostrophe was given in *Good English*, Book One. A summary of all the rules of language taught in Book One is given on pages 311-317. If you have forgotten the rule for this use of the apostrophe, review 7 on page 313.

How is the form of a singular word changed to show possession?

How is the form of a plural word changed to show possession?

What month is named in the last stanza? With what kind of letter is the name of a month begun? Of a day of the week? See (d) on page 311.

What two seasons are named in the last stanza? With what kind of letter are these names of seasons begun?

Remember that the names of seasons begin with small letters.
Memorize the first two stanzas of the poem.

LESSON 3 — COMPOSITION

1. Conversation.

Subject: *The Seasons*.

- (a) Their names. (b) When they come.
(c) What they bring (weather, crops, sports, work, etc.).

2. Memorizing.

Repeat from memory the first two stanzas of "September."

Memorize the last three stanzas.

LESSON 4 — LEARNING WORDS: THE GLOSSARY

1. Words and Groups of Words.

To increase the number of words that you can use correctly in your daily speech and writing is an important part of your language work. The greater the number of words you know, the more interesting to others your conversation and writing will be.

In any poem or story there may be some words you do not know how to pronounce correctly, such as *gentian* and *flaunt*. There may be others you do not understand, such as *tokens* and *sedges*. To help you in the study of such words, a Glossary is provided, beginning on page 333. Wherever in this book you find a word the pronunciation or meaning of which you do not know, look it up in the Glossary or the dictionary.

Study the pronunciation and meaning of the following words and groups of words found in Lesson 2:

gentian	tokens	flaunt
literature	apostrophe	sedges
make asters in the brook		
autumn's best of cheer		

2. Written Exercise.

Write sentences containing the above words and groups of words.

LESSON 5 — LITERATURE

1. Reading.

PROSERPINA

Ceres was the goddess of the harvest. She was busy from morning until night taking care of the crops. Her little daughter, Proserpina, was left all alone during the day to amuse herself as best she could.

One bright sunny summer day while Ceres was making the corn grow in a far distant country, Proserpina strayed into the fields to gather flowers. The farther she went from home the more beautiful the flowers seemed. At length she saw a flower that was more beautiful than any that she had ever seen. Just as she was about to pluck it, King Pluto, who ruled over the underworld, came along and carried her off to his palace.

When Ceres came home and found Proserpina missing, she set out at once to look for her. She searched day after day and night after night, but could find no trace of her daughter. At last Apollo, the sun god, sent word that he had seen King Pluto carry her off. Then Ceres said that nothing should ever grow again until Proserpina came back. At her command, the flowers stopped blooming, the grains and grass stopped growing, and the trees lost their leaves.

Finally Jupiter, who was king of all the gods, sent his messenger, Mercury, to ask Pluto to return Proserpina. When Pluto heard how Ceres grieved for her daughter he consented, although he said that he should be very lonely without her.

Ceres eagerly watched for her daughter, and when she saw her coming ran joyfully to meet her. Then the grass and grain began to sprout, the flowers began to blossom, and the trees began to grow their leaves.

"Did you eat anything while you were in the underworld?" asked Ceres.

"I tasted no food until this very morning, when I bit into a pomegranate," answered Proserpina. "I did not swallow any of the fruit, but six of the seeds remained in my mouth."

"Then you will be allowed to stay with me only part of the time," Ceres answered sorrowfully; "you will have to stay six months of every year with King Pluto."

While Proserpina lives with her mother we have spring, summer, and harvest, but during the six months that she stays in the underworld with King Pluto the earth sleeps, awaiting her return.

— *Carolyn S. Bailey.*

2. Study of Story.

What does Ceres represent? Proserpina?

Who was King Pluto? Who was Jupiter?

Why did King Pluto allow Proserpina to return to her mother?

Why was Proserpina obliged to spend six months of each year with King Pluto?

Retell the story in your own words.

What seasons are mentioned in this story?

With what kind of letter does the name of each begin?

Find *grow* in the second paragraph and give sentences using other forms of the word. See (o) on page 317.

Explain the use of *were* in the sixth paragraph. See (c) on page 316.

LESSON 6 — WORD STUDY: COMPOSITION

1. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

Jupiter	Pluto	Mercury	pomegranate
Proserpina	Ceres	Apollo	underworld
	goddess of the harvest		

2. Written Exercise.

Write the story of Proserpina, using the following outline. Write a title for the story and place it correctly. See (a) on page 315. Be careful to use capital letters correctly in your title. See (c) on page 311.

- (a) Who Proserpina was.
- (b) What happened to her.
- (c) Her return to her mother.
- (d) Her annual visit to the underworld.

LESSON 7 — MAKING A PARAGRAPH

1. Conversation.

Subject: *The Circus.*

- (a) The show grounds.
- (b) The parade.
- (c) The performance.
- (d) The animals.
- (e) The side shows.

Make your statements for the paragraph one by one, while your teacher writes them on the board. She will choose from all the statements suggested those best suited for the paragraph.

Example:

1. A circus came to our town.
2. It came last summer.
3. My father and I went to the show grounds.
4. We went early in the morning.
5. The men were busy.
6. They were putting up the tents.
7. One tent was large.
8. The performance was to be in this one.
9. In this tent there were many seats and a big ring.
10. We watched the men feed the animals.
11. Then we went home.

Make the first two sentences into one.

Example:

A circus came to our town last summer.

Which two sentences tell about the child and his father?
How can these two sentences be made into one?

Example:

Early in the morning, my father and I went to the show grounds.

Which two sentences tell about the men? Combine these sentences.

Example:

The men were busy putting up the tents.

Which three sentences tell about the large tent? Combine these sentences.

Example:

In the large tent, where the performance was to be given, there were many seats and a big ring.

Read and combine the last two sentences.

Example:

After watching the men feed the animals, we went home.

Write all the sentences in one paragraph.

Example:

A circus came to our town last summer. Early in the morning, my father and I went to the show grounds. The men were busy putting up the tents. In the large tent, where the performance was to be given, there were many seats and a big ring. After watching the men feed the animals, we went home.

What is the topic of this paragraph?

What line in the paragraph must be indented? See (b) on page 315.

2. Written Exercise.

Bring a notebook to class and copy the paragraph in it.

LESSON 8 — MAKING A PARAGRAPH (*Continued*)

Read the paragraph you wrote in Lesson 7. In the same way as in the example of Lesson 7, write a paragraph on one of the other topics given in that lesson.

LESSON 9 — *SEE, SAW, SEEN*: WORDS IN A SERIES

1. See, Saw, Seen.

1. I *see* the clown in the parade.
2. Jane *sees* the clown, too.
3. The boys *saw* the parade.
4. You *have seen* it often.
5. Harry *has seen* it, too.
6. Mary *had seen* the parade before.
7. The circus *is seen* here every spring.
8. The clown *was seen* by all.
9. You *were seen* at the circus.

What time does sentence 1 express? What form of the word *see* is used in it?

What time does sentence 2 express? What form of *see* is used in it?

What time is expressed in sentence 3? What form of *see* is used in it?

What word is used before *seen* in sentence 4? What words are used before *seen* in the other sentences?

Learn:

See and *sees* are used to express present time.

Saw is used to express past time.

Seen is used with *have, has, had, is, are, was, were, etc.*

2. Words in a Series.

Think of three things you saw at the circus. Make a sentence naming them and write it on the blackboard.

Example:

TEACHER: John, what did you see at the circus?

JOHN: I saw a pony, a giraffe, and a lion.

When three or more words of the same kind are used in this way, what are they called? See (*h*) on page 314. How are they punctuated? See 5 on page 312.

3. Written Exercise.

Write sentences that contain *see*, *saw*, *have seen*, *has seen*, and *had seen*.

Write five sentences, each containing three or more words in a series.

*Rosa Bonheur***PLOWING****LESSON 10 — PICTURE STUDY****1. Conversation.**

What do you see in the above picture?

What are the oxen doing?

How do you think oxen compare with horses:

(a) In strength? (b) In speed?

Are oxen used for plowing at the present time?

Have you ever seen an ox team?

Do you know how plowing is done now?

2. Written Exercise.

Write the story suggested by the picture.

LESSON 11 — BIOGRAPHY

1. Reading.

JOHN GORRIE

Several years ago Congress invited each state in the Union to send to Washington the statues of the two men who had been most distinguished in the life of the state. A corridor in the House of Representatives was set aside for these statues, and is known as Statuary Hall.

In 1914 Florida placed in this hall a statue of Doctor John Gorrie. Few people knew who Doctor Gorrie was, and many wondered why he had been given such a great honor, although everybody in our country enjoys the comforts and blessings of what he did. As the inventor of the process of manufacturing ice, Doctor Gorrie made a great gift to the world, and especially to his native South, with its warm climate.

John Gorrie was born in Charlestown, South Carolina, October 3, 1803. After graduating in medicine at New York, in 1825, he settled as a doctor in Apalachicola, Florida, at that time one of the principal cotton ports on the Gulf of Mexico. Besides practicing medicine, he served as treasurer and mayor of Apalachicola, and was for many years a member of the city council.

His sympathy for the sick was unmeasured, and he worked untiringly to help them. He gave his greatest efforts to finding a way to cool the rooms of his many fever patients; and in this he succeeded so well that he became absorbed in the idea of manufacturing ice. At this time there was no ice except what was taken in cold climates from the lakes and streams in the winter. It was almost impossible to get this to warm climates for summer use.

In 1851 Doctor Gorrie patented the process of making artificial ice. This was the foundation of the big industry of ice-making and cold storage of today. Doctor Gorrie never received any

profits from his invention, though he lived long enough to see it in wide use. He died in 1863.

—Selected.

2. Study of Story.

What is Statuary Hall? Where is it?

What was the great invention of Doctor John Gorrie?

Tell the story of the way he came to make this invention.

In what state did he spend most of his life?

What shows that he took an interest in his city and state?

Do you think Florida was right in choosing Doctor Gorrie as one of her most distinguished citizens? Why?

Explain the use of *a* in the first paragraph. See (*e*) on page 316. When are *these*, *that*, and *those* used? See (*f*) on page 316.

Find a *was* and a *were* in the selection. Explain the use of each. See (*a*) and (*b*) on page 316.

LESSON 12 — LETTER WRITING

1. Writing a Letter.

Think of the letter you would write if you wished to invite a friend to spend Saturday afternoon with you. You should do more than merely ask your friend to come. You should tell him at what hour you wish him to come, how you expect to spend the afternoon, and how long you wish him to stay. You should also tell your friend who gave you permission to invite him.

How should your letter be arranged on the paper? Study the arrangement and punctuation of the following letter:

1910 Washington St.

Columbia, S. C.

May 26, 1917

Dear Fred:

Can you come and spend next Saturday afternoon with us? Mother says she will be glad to have you come if your mother is willing. We are going to have a circus in our barn, and you may be one of the acrobats. The real fun will begin at two o'clock but we want you to come at one, if you can. Tell your mother you will be home at six.

Your friend,

George Williams

What is the heading of a letter? See (d) on page 315. The heading is usually arranged on three lines if a street number is given; otherwise, on two lines.

Some writers place punctuation marks at the ends of lines in the heading, but such marks are not necessary except after abbreviations.

What is the salutation of a letter? See (d) on page 315.

The *body* of a letter contains the main thought of the letter.

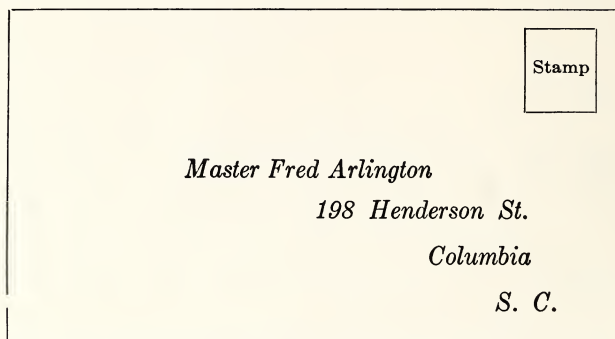
What is the complimentary close of a letter? The signature? See (d) on page 315.

The titles *Mr.*, *Mrs.*, and *Miss* are not names and should not form part of the signature. George's father signs his name *Charles R. Williams*. George's mother signs her name *Jessie M. Williams*. If she is writing a business letter, she writes below her signature, and a little to the left, the name by which she wishes to be addressed. She encloses it in parentheses, as follows:

(*Mrs. Charles R. Williams*).

2. Addressing the Envelope.

George addressed the envelope to Fred in this way:



The names of the city and the state may be written in one line, with a comma between them, instead of in two lines as illustrated. The name of the state is frequently abbreviated.

3. Written Exercise.

Write a letter inviting a friend to spend next Saturday afternoon with you. Then cut a piece of paper the size of an envelope and address it, following the example given.

Address envelopes to your teacher, to your principal, and to one of your playmates.

LESSON 13 — LITERATURE**1. Reading.****GOLDENROD'S DREAM**

Fast asleep lay little Goldenrod in the big meadow, for it was summer time and a very drowsy kind of weather. Her bright yellow dress was packed away carefully for the cold autumn days and she now wore a plain summer dress of green.

She dreamed that she was being carried out to sea on the top of a high wave. After carrying her far out where she could see nothing but water, the wave ship landed her one bright day in a strange country on the other side of the ocean.

"Now," said Goldenrod to herself, "I can see the world"; and she started off on her travels. After visiting a number of places and seeing a great many strange things, she found herself one morning in a large room hung with beautiful banners of silk and satin — blue, red, yellow, and other lovely colors. Each banner was embroidered with a different kind of flower, so daintily worked that Goldenrod thought the midsummer fairies must have picked the blossoms and placed them there with their own tiny fingers. They looked so very real she was tempted to touch them. As she watched them with wonder she suddenly heard a great rustling of the silk, and then all of the flowers stepped out of their places on the banners and arranged themselves in a large bouquet on the table.

One of them, a beautiful rose, was the first to speak. "I," she said, introducing herself, "am the Rose of England. We are all flowers of great nations, and people paint our pictures on beautiful banners because they love us dearly. When a new flower visits us from a strange country, we are allowed to step out to bid her welcome.

"Kings and queens have loved me for hundreds of years," continued the beautiful Rose, drawing herself up proudly; "and once, very long ago, when there was a great war in England, the people called it the 'War of the Roses,' because the prince who wore a white rose was angry with the prince who wore a red rose."

"How nice, to be loved by many great people!" thought Goldenrod. Then, as she looked at the next speaker, she wondered why anyone should love such a plain little green leaf, which looked very much like the common clover growing wild in the meadow at home. The little leaf introduced herself by saying, "I am the Shamrock of Ireland — only a simple green leaf with three small leaflets, as you see; but all the people, even the little children, love me so well that I would not change places even with the Rose. They say that a great saint first

showed me to the people of Ireland, and that they have loved me ever since." When Goldenrod heard the sweet voice, so full of brightness, she no longer wondered why people loved the little green leaf.

"My name is Thistle," said a tall, prickly flower on the other side of the Shamrock. "If you touch me you will feel my long needles, which many, many years ago helped the people of Scotland to win a great battle. This is one reason they love me, and like to see me growing all over their dear land."

"I," said a beautiful flower very unlike the Thistle, "am the Fleur-de-lis of fair France. Great kings have worn me on their robes and painted me on their banners for hundreds of years."

"How brave and great these flowers must be!" thought Goldenrod, as the beautiful Fleur-de-lis stepped back into her place; then she looked at the sweet blue blossom that seemed about to speak, and wondered what her name might be.

"I am the Cornflower of Germany," said the simple blue flower. "I grow all over the fields and meadows, and the little children make me into wreaths to crown their bright heads. I hold the color of the skies, and you of the sunshine; so we need not wonder if the children love us. Perhaps some day you, too, may be given a place on a beautiful banner. *Love all, bloom for all*, and you will be loved by all."

When the Cornflower had finished speaking, each flower left the beautiful bouquet and returned to her own banner.

Goldenrod rubbed her eyes in astonishment to find out whether or not she was dreaming; and when she opened them again, she saw only the wide meadow where she had fallen asleep in the sunshine. The days were no longer warm, and the cool breeze rocking the trees overhead sounded like the rustling of the silk banners that had roused her from her dream. Then she thought of what the sweet Cornflower had said, "Love all, bloom for all"; so she put aside her plain dress of green and shook out her bright yellow gown, that all of her family might see it was time for them to "bloom for all" in their own great land — America.

— Catherine R. Watkins.

2. Study of Story.

What seasons are mentioned in the first paragraph of the story?

What kind of letter is used for beginning the names of seasons?

Where did Goldenrod dream she was?

What did she see in her dream?

Tell what each flower said.

What motto did Goldenrod like?

When she awoke what did she resolve to do?

Which of the national flowers mentioned in the story do you like best?

Retell the story in your own words.

In this story why do the names of the flowers begin with capital letters? See (*l*) on page 311.

Why does a period end the first sentence? See 1 on page 312.

Explain the meaning of *there* and *their* in the second paragraph. See (*g*) on page 316.

Find a line in the fifth paragraph of the story that ends with a hyphen and explain this use of the hyphen. What other use of the hyphen do you know? See 4 on page 312.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

Fleur-de-lis

tiny

bouquet

4. Written Exercise.

Write a composition describing the national flowers of the different countries.

After you have made the corrections marked by your teacher, copy the composition in your notebook.

LESSON 14 — COMPARISON OF WORDS THAT DESCRIBE

1. Development.

1. Goldenrod was asleep in the *big* meadow.
2. This meadow is *bigger* than that one.
3. This is the *biggest* meadow of all.
4. This rose is *beautiful*.
5. This rose is *more beautiful* than the other.
6. This is the *most beautiful* rose in the garden.
7. Mary is *careful*.
8. John is *less careful* than Mary.
9. Robert is the *least careful* of the three children.

In sentence 1, what word describes *meadow*?

In sentence 2, two meadows of different sizes are compared. What form of the word that describes is used?

In sentence 3, three or more meadows are compared with reference to size. What form of the word that describes is used?

In sentence 4, what word describes *rose*?

In sentence 5, two roses are compared with reference to beauty. What word is placed before *beautiful*?

In sentence 6, three or more roses are compared. What word is placed before *beautiful*?

In sentence 7, what word describes the girl?

In sentence 8, two children are compared with reference to carefulness. What word is placed before the word *careful*?

In sentence 9, three persons are compared. What word is placed before *careful*?

Notice that *er* and *est* are used in the above sentences when the word that describes is short, and that *more* and *most* or *less* and *least* are used when the word that describes is long.

Learn:

Most short words that describe are compared by adding *er* when comparing two persons or things, and *est* when comparing more than two.

Long words are compared by using *more* or *less* when comparing two persons or things, and *most* or *least* when comparing more than two.

Examples:

(for one)	(for two)	(for more than two)
old	older	oldest
pleasing	more pleasing	most pleasing
patient	less patient	least patient

Give sentences containing the above words correctly used.

Read the following sentences, filling the blanks with forms of *old*:

1. John is —— than James.
2. Which is the ——, Ruth or Helen?
3. Mary is the —— of the three girls.
4. Which of the two girls is the ——?
5. Which of the three girls is the ——?
6. Which of the five children is the ——?

2. Written Exercise.

Write comparisons for the following:

1. Three or more boys or girls, using *tall*, *taller*, *tallest*.

Example:

John is *tall*.

James is *taller* than John.

James is the *tallest* boy in school.

2. Days, using *cold*, *colder*, *coldest*.
3. Dentists, using *careful* with *more* and *most*.
4. Men, using *intelligent* with *less* and *least*.

LESSON 15 — LITERATURE

1. Reading.

THE LEGEND OF THE TWO GENTIAN

The Closed Gentian never opens. The Fringed Gentian closes in the afternoon. There is a little story that accounts for the difference between these two flowers.

Once the Queen of the Fairies was out late at night. The midnight hour had passed and the silver moon had swung down and out of sight. Hurrying to a Gentian, the Fairy asked for shelter.

"Who are you, and why do you come to disturb me at this hour of night?" called the sleepy Gentian.

"I am the Queen of the Fairies," cried the little lady.

"Very well, then, if you are the Queen of the Fairies you can find places enough to sleep. Go away and let me sleep."

Poor little Fairy Queen! She was afraid to be without shelter, out in the big dark world.

"I will try again," said she. And going up to another Gentian not far away, she timidly asked, "Can you give shelter to a tired wayfarer, good flower?"

Out peeped the Gentian. "Poor little lady!" said the flower. "Whoever you are, you are too little to be out in the dark. Come in and let me cover you over till the sun comes."

Then the little Fairy slept soundly until morning began to dawn. As she hastened away in the dim light, she said, turning to the flower that had protected her, "Kind friend, you and all your children shall hereafter be distinguished from all other Gentians by the power which I now give you to open your fringed eyes to receive the warm light of the sun when first he peeps upon the world; but your selfish sisters shall remain closed forever."

— *Mara L. Pratt.*

2. Study of Story.

How many kinds of gentians are mentioned in the story?
What is the difference between them?

Who is said to have made them different?

Tell the legend of the gentians.

Use *selfish*, *dim*, and *warm* in comparing persons or objects as in Lesson 14.

Explain the uses of *to*, *two*, and *too* in the story. See (h) on page 316.

Explain the use of the question mark at the end of the last sentence of the seventh paragraph. See 2 on page 312.

What letter used as a word is found in the last paragraph? Why is it a capital letter? See (b) on page 311.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

legend	wayfarer	distinguished
peeps upon the world	accounts for the difference	

4. Written Exercise.

Write in your own words the legend of the gentians. First make an outline to guide you.

LESSON 16 — COMPOSITION

1. Conversation.

Discuss the following subject:

Some Occupations of Men and Women.

- (a) Kinds. (b) Where practiced.
(c) Kind I would like best.

2. Written Exercise.

Write a paragraph on the occupation you think you would like best.



THE MUSIC LESSON

LESSON 17 — PICTURE STUDY

1. Conversation.

Study the above picture. Read the title.

What are the children in the picture playing?

Describe the teacher.

Describe the pupils.

Describe the place where the music lesson is given.

Would you like to be the teacher? Why?

If you were one of the pupils, what song would you like to sing?

2. Written Exercise.

Describe the music lesson as though you had heard it.

After you have made the corrections marked by your teacher, copy the composition in your notebook.

LESSON 18—REVIEW OF CHAPTER

Write the names of the seasons. With what kind of letter do you begin the names of the seasons?

Use three names of seasons in a sentence, making a series of words. Write this sentence on the board.

Write the heading, salutation, close, and signature of a letter, and address an envelope for the letter.

How do we compare short words that describe?

How do we compare long words that describe?

Compare men with reference to thoughtfulness, using *more* and *most*, *less* and *least*.

Use *see* and *saw* in sentences.

Use *have seen*, *has seen*, *had seen*, *was seen*, *were seen*, *is seen*, and *are seen* in sentences.

Make an outline for "The Game I Like Best" and write a paragraph on the first topic.

Write sentences containing *have* and *haven't*.

Read aloud the following sentences, filling the blanks with *I*, *he*, *she*, and *they*:

- | | | | |
|-------------|-----------------|---------------|-------------------|
| 1. It is —. | 5. It is not —. | 9. It was —. | 13. It was not —. |
| 2. It is —. | 6. It is not —. | 10. It was —. | 14. It was not —. |
| 3. It is —. | 7. It is not —. | 11. It was —. | 15. It was not —. |
| 4. It is —. | 8. It is not —. | 12. It was —. | 16. It was not —. |

Read aloud the following sentences, filling the blanks with *am not*:

1. I — — a doctor.
2. I — — a lawyer.
3. I — — a music teacher.
4. I — — a carpenter.

CHAPTER TWO



LESSON 19 — LITERATURE

1. Reading.

OCTOBER'S BRIGHT BLUE WEATHER*

O sun and skies and clouds of June
And flowers of June together,
Ye can not rival for one hour
October's bright blue weather.

When loud the bumblebee makes haste,
Belated, thriftless vagrant,
And goldenrod is dying fast,
And lanes with grapes are fragrant;

When gentians roll their fringes tight
To save them for the morning,
And chestnuts fall from satin burs
Without a sound of warning;

When on the ground red apples lie
In piles like jewels shining,
And redder still on old stone walls
Are leaves of woodbine twining;

When all the lovely wayside things
Their white-winged seeds are sowing,
And in the fields, still green and fair,
Late aftermaths are growing;

*Copyright, 1892, by Little, Brown and Company.

When comrades seek sweet country haunts,
By twos and twos together,
And count like misers, hour by hour,
October's bright blue weather;

O sun and skies and flowers of June,
Count all your boasts together,
Love loveth best of all the year
October's bright blue weather.

— *Helen Hunt Jackson.*

2. Study of Poem.

In the first stanza, what comparison is made between June and October? Do you agree with the poet?

Compare the description of the goldenrod in this poem with that in the poem, "September," on page 2.

To what are the red apples compared in the fourth stanza? Do you know of a red jewel the poet might have had in mind?

Can you name some "lovely wayside things" that sow "white-winged seeds"?

Which do you think the poet liked better, the city or the country? Give reasons for your answer.

What season did she like best? What tells you this?

What season do you like best? Why?

What words in the second stanza begin with capital letters? Explain this use of capital letters. See (h) on page 311.

Explain the use of *is* and of *are* in the second stanza. Give sentences containing *was*, *were*, *has*, and *have*. See (a) and (b) on page 316, and (i) on page 317.

Memorize the first stanza.

3. Written Exercise.

Write a paragraph about the things you like best in October.

LESSON 20 — COMPARISON OF WORDS THAT DESCRIBE
(Review)

1. Conversation.

Read the fourth stanza of the poem of Lesson 19.

What color were the apples?

With what are the apples compared?

What word is used to compare them?

When should we use *redder*? *Reddest*?

Use *red*, *redder*, and *reddest* in sentences.

2. Written Exercise.

Write these sentences, filling the blanks with forms of the following words that describe: *long* and *green*; *beautiful* with *more* and *most*; *pleasant* with *less* and *least*:

1. In April the days are —.
2. In May the days are — than in April.
3. In June the days are the — of the year.
4. This leaf is —.
5. This leaf is — than that one.
6. This leaf is the — of all.
7. Monday was —.
8. Tuesday was — than Monday.
9. Wednesday was the — of all.

LESSON 21 — COMPOSITION

1. Conversation.

Subject: *Comparison of June and October.*

- | | | |
|---------------------|------------|--------------|
| (a) Length of days. | (c) Trees. | (e) Flowers. |
| (b) Temperature. | (d) Grass. | (f) Fruits. |

2. Written Exercise.

Write a statement for each of the above topics.

Example: The leaves are greener in June than in October.

LESSON 22 — ABBREVIATIONS IN ARITHMETIC

1. Development.

What is an abbreviation? See (*n*) on page 315.

Write from dictation the following abbreviations:

inch.....in.	gallon.....gal.
foot.....ft.	pint.....pt.
yard.....yd.	quart.....qt.
mile.....mi.	peck.....pk.
rod.....rd.	bushel.....bu.
cent.....ct.	pound.....lb.

What punctuation mark should be used with every abbreviation? See 1 on page 312.

2. Written Exercise.

Write problems in arithmetic, using some of the above abbreviations.

LESSON 23 — LITERATURE

1. Reading.

HOW THE LEAVES CAME DOWN

I'll tell you how the leaves came down:

The great Tree to his children said,

"You're getting sleepy, Yellow and Brown —

Yes, very sleepy, little Red.

It is quite time to go to bed."

"Ah!" begged each silly, pouting leaf,

"Let us a little longer stay;

Dear Father Tree, behold our grief!

'Tis such a very pleasant day,

We do not want to go away."

So, for just one more merry day
 To the great Tree the leaflets clung,
 Frolicked and danced, and had their way,
 Upon the autumn breezes swung,
 Whispering all their sports among —

“Perhaps the great Tree will forget,
 And let us stay until the spring,
 If we all beg and coax and fret.”
 But the great Tree did no such thing;
 He smiled to hear their whispering.

“Come, children, all to bed,” he cried;
 And ere the leaves could urge their prayer,
 He shook his head, and far and wide,
 Fluttering and rustling everywhere,
 Down sped the leaflets through the air.

I saw them; on the ground they lay,
 Golden and red, a huddled swarm,
 Waiting till one from far away,
 White bedclothes heaped upon her arm,
 Should come to wrap them safe and warm.

The great bare Tree looked down and smiled.
 “Good night, dear little leaves,” he said.
 And from below each sleepy child
 Replied, “Good night,” and murmured,
 “It is so nice to go to bed!”

— *Susan Coolidge.*

2. Study of Poem.

By what names did the Tree call his children?

Who is speaking in the sixth stanza?

Who is the “one from far away”?

Is the poet’s fancy of winter, with “white bedclothes heaped upon her arm,” an apt one? Why?

Explain the use of the first comma in the fourth line of the first stanza. See (e) on page 313.

Find and explain two uses of the exclamation mark in the second stanza of the poem. See 3 on page 312.

In the first line of the first stanza what two words are joined to form one word? In the third line? What name is given to a word formed in this way? See (j) on page 314.

How are the omitted letters indicated in such words? See 7 on page 313.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

ere	rustling
huddled swarm	whispering all their sports among

4. Written Exercise.

Write a paragraph giving the biography of a leaf, following these topics:

- (a) When it came.
- (b) How it came.
- (c) What it did all summer.
- (d) What it did in the autumn.

LESSON 24 — DRAMATIZATION

Write a dramatization of "How the Leaves Came Down."

Be careful to give the characters, the scene, and the conversation. How many characters will you have? Where will the scene be laid? Use the dialogue given in the poem for the conversation.

LESSON 25 — COMPOSITION

1. Conversation.

Subject: *Trees*.

- (a) Appearance in summer. (b) Appearance in autumn.
(c) How they prepare for winter.

2. Written Exercise.

Write a paragraph on the following subject:

How Trees Prepare for Winter.

- (a) The sap. (b) The leaves.

LESSON 26 — *COME, CAME, COME*

1. Development.

1. I *come* home every day.
2. He *comes* home every week.
3. I *came* home yesterday.
4. I *have come* to see you.
5. She *has come* to school.
6. They *had come* before I started.

Which of the above sentences express present time?
What forms of *come* are used in these sentences?

What time is expressed in sentence 3? What form of the word is used in this sentence?

What word is used with *come* in sentence 4? In sentence 5? In sentence 6?

Learn:

Come and *comes* are used to express present time.

Came is used to express past time.

Come is used with *have, has, had*, etc.

2. Written Exercise.

Use in sentences: *come, came, have come, has come.*

LESSON 27 — BIOGRAPHY

1. Reading.

CHRISTOPHER COLUMBUS

Christopher Columbus was born near Genoa, Italy, in 1446. As a child he spent much time at the wharves or on the seashore, watching the ships as they came and went. In school he was interested in geography, astronomy, and map drawing. He became a sailor when he was fourteen, and his ambition was to be a captain and command a vessel of his own.

At that time the most beautiful silks and shawls, and the costliest pearls, perfumes, and spices came from India. The trade route, however, was long and full of risks. Columbus was one of the few who believed that a shorter route could be discovered, for he believed the world to be round. He thought that by sailing directly west he would come to India.

He was eager to prove that his theory was correct. To do this, however, he needed boats, money, and men. He went to the different courts of Europe asking for help, but was refused. Finally, with the assistance of Queen Isabella of Spain, he fitted out three small vessels, the *Santa Maria*, the *Pinta*, and the *Nina*.

On August 3, 1492, Columbus and one hundred twenty men set sail from Palos, Spain, into the Sea of Darkness, as the Atlantic Ocean was then called. They sailed for weeks with nothing in sight but water. The men became frightened and threatened to mutiny. At last Columbus promised that if they did not sight land within three days, they would turn back. Two days later, on the twelfth of October, they landed on a beautiful island covered with tall trees and bright flowers. The men were so happy that they knelt down and kissed the ground; then they offered a thanksgiving prayer to God for their safe voyage.

We now know that Columbus and his men landed on one of the islands of the West Indies. Columbus believed that this land was a part of India; so he called the people whom he found living there "Indians."

On his return to Spain, Columbus was treated royally. He had no difficulty in getting men to accompany him on his second voyage across the Atlantic. In 1498, he made a third voyage to America and explored the mainland at the mouth of the Orinoco River in South America. Later, he was imprisoned by some of his enemies and sent in chains to Spain, but he was soon released.

Columbus made a fourth voyage in 1502. Shortly after his return to Spain from this voyage he died.

— *Selected.*

2. Study of Story.

Look at the picture on the opposite page. What does it tell you?

In what country was Columbus born?

What did Columbus believe he could discover?

What country provided him with ships for the voyage?

What did he discover?

What is a biography?

Tell the story of the life of Columbus.

Find all the capitalized words in the first paragraph of the selection. Tell why a capital letter is used in each case. See (a), (f), and (j) on page 311.

Find *where* words and a *how* word in the next to the last paragraph. See (m) and (n) on page 317.

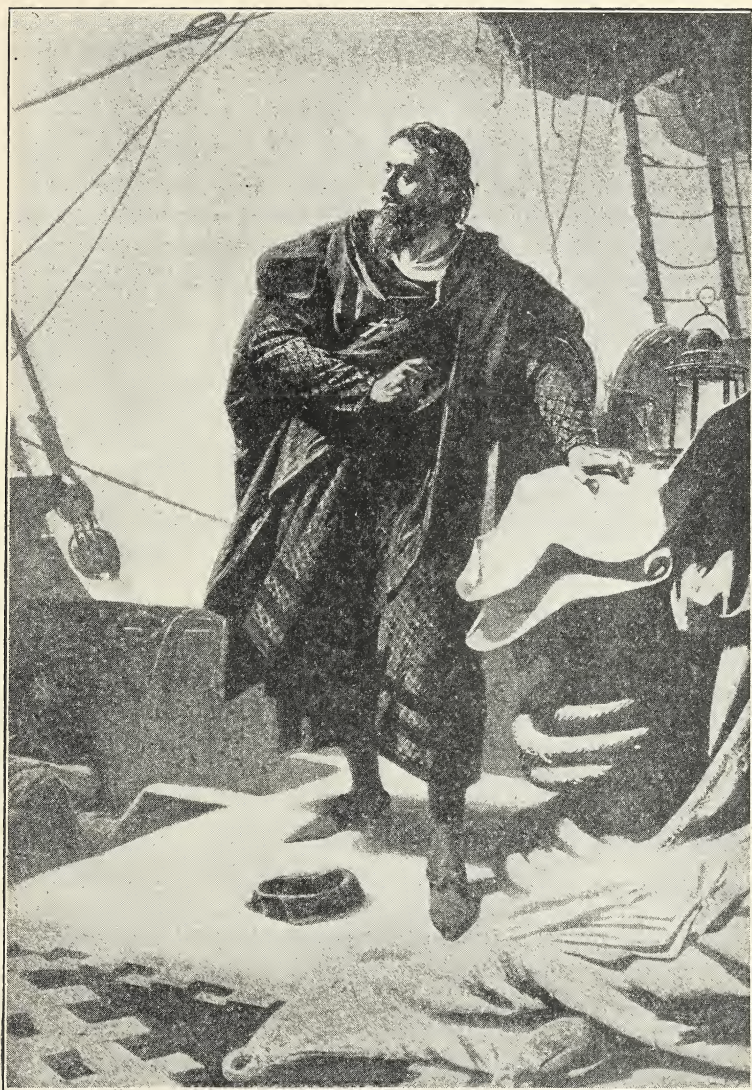
Explain the use of a capital letter in the word *God* in the fourth paragraph. See (i) on page 311.

Explain the first use of a comma in the fourth paragraph. See 5 on page 312.

What other rule for the use of the comma in writing dates have you learned? See 5 on page 312.

3. Written Exercise.

Make a list of all names in the next to the last paragraph that begin with capital letters.



COLUMBUS ON THE DECK OF THE SANTA MARIA

Piloty

LESSON 28 — THE BIOGRAPHICAL DICTIONARY

1. Conversation.

In most dictionaries there is a part called the "Biographical Dictionary." In this part may be found the names of noted men and women as well as something about their lives. In biographical dictionaries the surname is generally placed before the Christian name.

Examples:

Longfellow, Henry W.

Bryant, William C.

Lanier, Sidney

Jefferson, Thomas

Find *Christopher Columbus* in your dictionary and tell what is said about him.

Find the names of two other noted persons and tell what is said of them.

2. Written Exercise.

Find the following names in your dictionary and write a paragraph about each in your notebook:

1. George Washington.

2. Benjamin Franklin.

LESSON 29 — ABBREVIATIONS OF NAMES OF STATES

1. Dictation.

The United States Postal Guide gives the following lists of abbreviations of the names of states. Be prepared to write them from dictation.

Maine.....—

Rhode Island.....R. I.

New Hampshire.....N. H.

Connecticut.....Conn.

Vermont.....Vt.

New York.....N. Y.

Massachusetts.....Mass.

New Jersey.....N. J.

Pennsylvania.....Pa.	Louisiana.....La.
Delaware.....Del.	Tennessee.....Tenn.
Maryland.....Md.	Kentucky.....Ky.
Virginia.....Va.	Ohio.....—
West Virginia.....W. Va.	Indiana.....Ind.
North Carolina.....N. C.	Illinois.....Ill.
South Carolina.....S. C.	Iowa.....—
Georgia.....Ga.	Minnesota.....Minn.
Florida.....Fla.	Wisconsin.....Wis.
Alabama.....Ala.	Michigan.....Mich.
Mississippi.....Miss.	North Dakota.....N. Dak.

Why do these abbreviations begin with capital letters?
See (e) on page 311.

2. Written Exercise.

Write the headings for six letters, using some of the above abbreviations.

LESSON 30 — ABBREVIATIONS OF NAMES OF STATES (Continued)

1. Dictation.

Be prepared to write from dictation these abbreviations:

South Dakota.....S. Dak.	Texas.....Tex.
Missouri.....Mo.	Oklahoma.....Okla.
Arkansas.....Ark.	Kansas.....Kans.
Montana.....Mont.	Nebraska.....Nebr.
Idaho.....—	Arizona.....Ariz.
Wyoming.....Wyo.	Nevada.....Nev.
Colorado.....Colo.	California.....Cal.
Utah.....—	Oregon.....—
New Mexico.....N. Mex.	Washington.....Wash.

2. Written Exercise.

Draw six envelopes and address them to six people in different states. Use abbreviations in the addresses.

LESSON 31 — COMPOSITION

1. Conversation.

Subject: *How Animals Prepare for Winter.*

Animals may be divided into classes, according to the nature of their coverings.

- (a) Hair.
- (b) Feathers.
- (c) Shells.
- (d) Hide, scales, or plates.

Name some animals for each of the above topics, as (a) horse, dog, cat, fox, etc.

Tell how some animals prepare for winter.

2. Written Exercise.

Write guessing games or riddles describing two of the animals mentioned. See how many of your classmates can guess what these animals are from your descriptions of them.

LESSON 32 — PICTURE STUDY

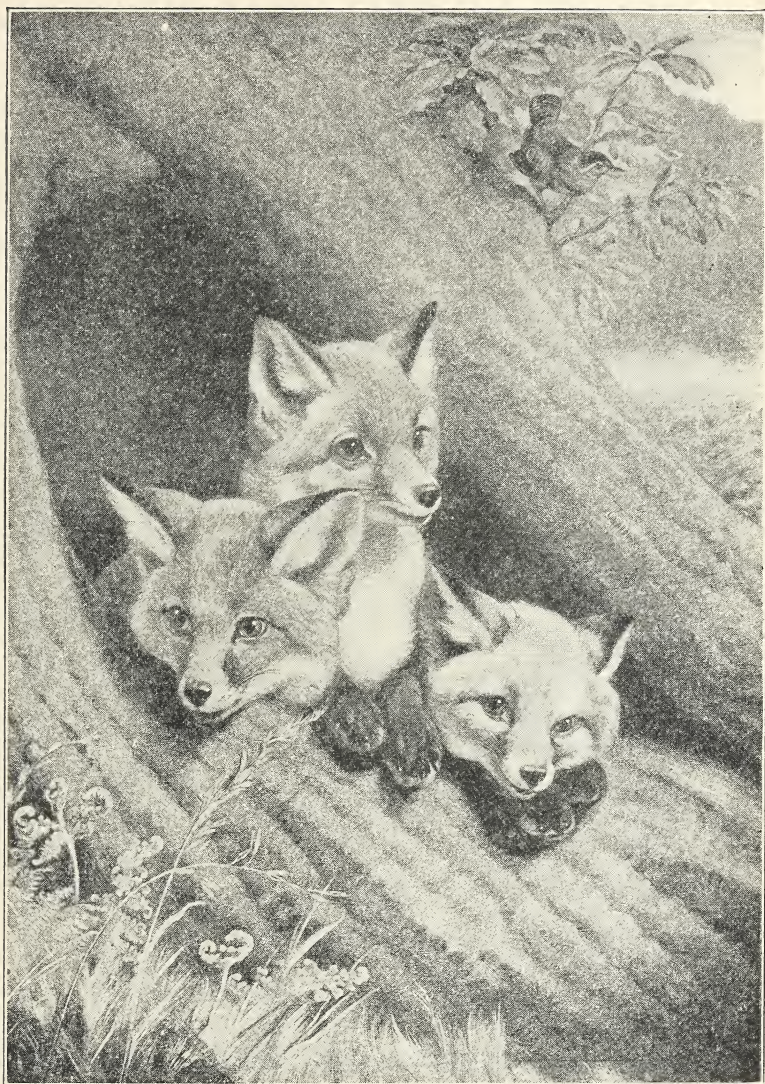
1. Conversation.

Look carefully at the picture on the opposite page and be prepared to discuss the following topics:

- (a) Appearance of the foxes.
- (b) Their fur and its use.
- (c) Their home.
- (d) For whom they are watching.
- (e) Animals and fowls that foxes destroy.

2. Written Exercise.

Write a story suggested by the picture.



LITTLE FOXES

Carter

LESSON 33 — PLURALS IN *ES*

1. Development.

How do most words form their plurals? See (c) on page 315.

Look carefully at the following words:

<i>Singular</i>	<i>Plural</i>
gas.....	gases
fox.....	foxes
adz.....	adzes
thrush.....	thrushes
match.....	matches

How are the plurals of these words formed?

Learn:

Words ending in *s*, *x*, *z*, *sh*, or *ch* form their plurals by adding *es* to the singular.

Name some other words that form their plurals in the same way.

2. Written Exercise.

Write the plurals of the following words:

bird	ditch	fish	tray
glass	day	battle	watch
latch	buzz	tax	mesh

Write these sentences, changing them to plural form:

Example: The dress is blue. The dresses are blue.

- | | |
|-------------------------|-----------------------------|
| 1. The ax is sharp. | 8. This purse was new. |
| 2. The adz is bright. | 9. This box is large. |
| 3. The brush is new | 10. This lunch looks good. |
| 4. The ditch is deep. | 11. This pin was bright. |
| 5. The glass is broken. | 12. Which dog was lame? |
| 6. The church is large. | 13. Which glass was broken? |
| 7. The fox is cunning. | 14. What is your tax? |

LESSON 34 — LITERATURE: FORMING PLURALS (*Review*)

1. Reading.

THE FOX AND THE CROW

Once a fox saw a crow fly off with a piece of cheese and light on the branch of a tree.

"I must get that piece of cheese," said Master Reynard. So he walked up to the foot of the tree.

"Good day, Mistress Crow," cried Reynard. "How well you are looking today! How glossy your feathers! How bright your eye! Good Mistress Crow, I have heard that your voice is as fine as your figure is fair. Pray let me hear your notes that I may greet you as the Queen of Song."

The crow, pleased with the soft words of the cunning fox, began to caw her best. The moment she opened her mouth, the cheese fell to the ground, where it was snapped up by the fox.

"Thank you, Mistress Crow," said he. "I like your cheese even better than your song."

— *Æsop*.

2. Study of Story.

Why is the fox called "cunning"?

What is meant by the expression "soft words"?

What do we learn from this fable?

Retell the story in your own words.

3. Forming Plurals.

Give the plurals of these words:

crow	branch	fox	cheese
lunch	piece	voice	mouth

Give the rule for forming the plural of each of the above words.

4. Written Exercise.

Write a paragraph describing the fox.

LESSON 35 — BIOGRAPHY

1. Reading.

HELEN KELLER

Helen Keller was born in Tuscumbia, Alabama, in 1880. She lost both sight and hearing during an illness that she had before her second birthday. Her early childhood must have been very lonely, shut in, as it was, in a world of silence and of darkness.

When Helen was about seven years old, Miss Anne Sullivan came to take charge of her. The morning after her arrival, Miss Sullivan gave Helen a doll, which she played with for some time. Then Miss Sullivan took her hand and spelled the word "doll" in it. Helen thought this was a new game and tried to imitate her. Miss Sullivan taught her to make many other words, but they had no meaning for her. One day they went to the well house, where someone was drawing water. Miss Sullivan placed one of Helen's hands under the spout while she spelled the word "water" over and over again in the other. All at once Helen understood and before evening came she had mastered several other words.

After she had learned to talk by means of the sign language, Miss Sullivan taught her to read. The young girl was given slips of cardboard with words stamped in raised letters and a frame in which she could arrange these words into sentences. She spent hours finding words that stood for different objects in the room, and inventing sentences of her own about them. From this exercise it was easy for her to learn to read books with raised print.

By touching the throats and lips of her friends, Helen learned how to speak single words. She found it difficult at first to modulate her voice, but after months of hard work she finally gained the ability to speak long sentences that others could readily understand.

When she was nineteen years old, Miss Keller entered Radcliffe College in Cambridge, Massachusetts. No one like her had ever done such a thing before, and at first it seemed impos-

sible to carry on the work. The books she needed had never been printed in raised type, but some wealthy people who were interested in her had the books made. During lectures someone sat beside her and talked the sentences into her hand. She learned to write out her lessons on a typewriter. The work at college was very much harder for her than for her classmates, but she persevered until she graduated.

Since she left college, Helen Keller has been busy helping and encouraging others by her writings.

— *Selected.*

2. Study of Story.

Tell the story of the life of Helen Keller.

What characteristics has she shown?

How did Helen Keller show that she was persevering?

How did Columbus show his perseverance?

Do you know of anyone else who has shown the same characteristic? If so, tell the class about the person.

Explain the use of the capital letter in the word *Miss* in the second paragraph. See (*g*) on page 311.

What words in this story are divided at the ends of lines? Explain this use of the hyphen.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

modulate	persevered	graduated
sign language		raised letters

4. Written Exercise.

Write a paragraph telling what a blind person can do for himself and for others.

If you know someone who is blind, tell of that person. If not, tell what you think a blind person can do.

LESSON 36 — *LEARN: TEACH*

1. Development.

Read the following sentences:

1. Helen Keller *learns* to talk.
2. Miss Sullivan *teaches* her to talk.

What does Helen Keller do?

What does Miss Sullivan do?

Learn:

Learn means to gain knowledge.

Teach means to give knowledge.

Read the following sentences and explain in each the meaning of *learn* and *teach*:

1. Mary *learns* to cook.
2. Jane *learned* to cook last summer.
3. Ruth *taught* Jane to cook.
4. Mrs. Brown *has learned* to cook.
5. I *have learned* to cook, too.
6. Fannie *had learned* to cook before I met her.
7. Grace and Anna *teach* music.
8. Alice *teaches* music, too.
9. She *taught* music last year.
10. They *have taught* for several years.
11. Sue *has taught* music for several years.
12. Helen *had taught* school.

In these sentences what forms of *learn* and *teach* are used?

Which sentences express present time? Which forms of *learn* and *teach* are used in these sentences?

What time is expressed in sentences 2 and 9? Which forms of *learn* and *teach* are used in these sentences?

In the above sentences, what forms of these words are used with *have*, *has*, and *had*?

Explain the meanings of *learn* and *teach* in the following sentences:

1. The boys learn to play football.
2. Who teaches them to play football?
3. You and I learn to spell.
4. Miss Hall teaches us to spell.
5. Who teaches you to sing?
6. Young children learn to read.
7. Who teach them to read?
8. I learn geography and teach it to John.

Learn:

Learn and *learns* express present time.

Learned expresses past time and is sometimes used with *have, has, had*, etc.

Teach and *teaches* express present time.

Taught expresses past time and is sometimes used with *have, has, had*, etc.

Give sentences containing the different forms of *learn*.

Give sentences containing the different forms of *teach*.

2. Written Exercise.

Write these sentences, filling the blanks with forms of *learn* or *teach*:

1. Miss Sullivan —— her to read.
2. Helen Keller —— the letters of the alphabet.
3. What have you —— in school?
4. Who —— you to read?
5. I have —— to paint.
6. You were —— to spell.
7. When I was six years old I had —— to write.
8. Does your mother —— you to be prompt?
9. Will you —— me to play football?
10. Who —— you to play football?
11. Who —— Mary to play the violin?

LESSON 37—REVIEW OF CHAPTER

Write the abbreviations for *inch*, *bushel*, *cent*, *quart*, *yard*, *foot*, *pound*, and *pint*.

Use *come*, *comes*, *came*, *have come*, *has come*, and *had come* in sentences.

What is a biography?

Find the name *Thomas Jefferson* in your dictionary and tell what is said about him.

Write the abbreviations for the names of six states.

Why do these abbreviations begin with capital letters?

What kind of words add *es* to the singular to form the plural? Give examples.

Use the following in sentences:

learn	teach
learned	taught
have learned	have taught
had learned	had taught
has learned	has taught
was learned	was taught
were learned	were taught
is learned	is taught
are learned	are taught

Read the following sentences, filling the blanks with forms of *come*:

1. Who —— home with you?
2. John has —— to see you.
3. They —— back yesterday.
4. Who has —— to help you?
5. Ruth and Alice —— yesterday.
6. Who have —— today?

CHAPTER THREE



LESSON 38 — LITERATURE

1. Reading.

A NOVEMBER GOOD NIGHT

Good night, little shivering grasses!
'Tis idle to struggle and fight
With tempest and cruel frost fingers;
Lie down, little grasses, tonight.

The roses have gone from the garden,
And hidden their faces so fair;
The lilies have never uplifted
Since frost found them bending in prayer.

The leaves of the forest lie faded;
Dry stubble is left after grain;
Yet you, little grasses, still struggle,
Still hope for the soft summer rain.

Good night, little shivering grasses!
Lie down 'neath the coverlet white,
And rest till the cuckoo is singing;
Good night, little grasses, good night!

—*Ethel Lynn Beers.*

2. Study of Poem.

What characteristics of November are mentioned in the poem?

What effects of the frost are mentioned in the second stanza? In the third stanza?

What tells you snow has come?

When will the cuckoo be singing again?

What contractions do you find? How is each formed?

Memorize the first two stanzas.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

coverlet

cuckoo

dry stubble is left after grain

LESSON 39 — WORDS OF ADDRESS

1. Development.

1. Where is your book, *my child*?

2. Lie down, *little grasses*, tonight.

3. *Harry*, take this message to your uncle.

In sentence 1 who is spoken to, or *addressed*?

The words "my child" tell who is spoken to.

Words used in this way to show who is spoken to are called **words of address**.

What words of address are there in sentence 2?

What mark separates these words of address from the rest of the sentence?

How many of these marks are used in this sentence?

What word of address is used in sentence 3?

What mark separates it from the rest of the sentence?

Notice in the above examples that words of address may be placed at the beginning, at the end, or in the middle of a sentence.

Learn:

A comma or commas separate words of address from the rest of the sentence.

Point out the words of address in the following:

1. Ring, happy bells, across the snow.
2. Read the third stanza, John.
3. Walter, where is your book?
4. You're getting sleepy, Yellow and Brown.
5. Dear Father Tree, behold our grief!
6. "Good night, dear little leaves," he said.
7. "Come, children, all to bed," he cried.
8. "Good day, Mistress Crow," cried the fox.
9. "Thank you, Mistress Crow," said he.
10. "Poor little lady!" said the flower.
11. Good night, little shivering grasses!

2. Written Exercise.

Write six sentences containing words of address. Place some of these words of address at the beginning, some at the end, and some in the middle of the sentences.

LESSON 40 — COMPOSITION

1. Conversation.

Subject: *The Birds*.

- (a) Birds that remain with us all winter.
- (b) How they prepare for cold weather.
- (c) Birds that migrate.
- (d) Why they migrate.
- (e) When they migrate.
- (f) How they migrate.

(Singly? in pairs? in flocks?)

2. Written Exercise.

Write a composition on the migration of birds. Name some birds that migrate and some that remain all year. Tell why and when some birds go away, and when they return.



AN EXCITING MOMENT

LESSON 41 — PICTURE STUDY

1. Conversation.

Read the title of the picture on the opposite page.

Why is it an exciting moment in the game?

Which player is of the greatest interest at this moment?

Why?

Do you think the player running with the ball will reach the goal line?

Explain the game of football, describing (a) the field, (b) the number of players, and (c) how the game is played.

Have you ever seen a game of football? If so, describe the most exciting moment in it.

2. Written Exercise.

Imagine you are one of the players in the picture and write two or three paragraphs describing the game.

Tell of any amusing or exciting incidents.

LESSON 42 — COMPOSITION

1. Conversation.

Subject: *Grain*.

(a) Kinds of grain.

(b) How each kind is grown.

(c) How each kind is harvested.

(d) Uses of each kind of grain.

2. Written Exercise.

Write a paragraph describing one kind of grain and telling of its chief uses.

LESSON 43 — LITERATURE

1. Reading.

THE WINDMILL

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize and the wheat and the rye,
And grind them into flour.

I look down over the farms;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

I hear the sound of flails
Far off, from the threshing-floors
In barns, with their open doors;
And the wind, the wind in my sails,
Louder and louder roars.

I stand here in my place,
With my foot on the rock below,
And whichever way it may blow,
I meet it face to face
As a brave man meets his foe.

And while we wrestle and strive,
My master, the miller, stands
And feeds me with his hands;
For he knows who makes him thrive,
Who makes him lord of lands.

— *Henry Wadsworth Longfellow.*

2. Study of Poem.

In the first stanza the windmill describes itself. Give this description in your own words.

What does the windmill see and hear?

How does it meet the wind?

To what does the windmill compare itself?

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

maize	wrestle	flail	thrive
	granite jaws	lord of lands	

4. Written Exercise.

Write the story of the windmill, following these topics

- (a) What it does. (b) What it sees.

LESSON 44 — COMPOSITION

1. Conversation.

Subject: *The Story of a Loaf of Bread.*

- (a) Preparation of the ground. (See the picture on page 10.)
- (b) Planting of the wheat seed.
- (c) The growth.
- (d) The harvest.
- (e) The mill.
- (f) The baker.

2. Written Exercise.

Write a composition on the above subject. Follow these topics:

- (a) When and how the seed is planted.
- (b) When and how the wheat is harvested and threshed.
- (c) How the miller and the baker help.

LESSON 45 — COMPOSITION

1. Conversation.

Subject: *Indian Corn.*

- (a) How the seed is planted.
- (b) The plant and how it grows.
- (c) The ear—its covering, grains, cob.
- (d) How corn is harvested.
- (e) The uses of corn.

2. Written Exercise.

Write the story of a grain of corn, following the above topics; or write an interesting paragraph on the uses of corn. Quote from any poem you know that describes or praises corn.

LESSON 46 — LETTER WRITING

Write a letter to a friend, asking for a recipe for a certain kind of candy; or write to a friend, asking where a good place may be found for a Saturday outing or a nutting party.

Address the envelope for your letter.

LESSON 47 — LETTER WRITING (*Continued*)

Write a reply to the letter of Lesson 46, and address an envelope for it.

Compare your letter with the form given on page 13, before you place it in your teacher's hands.

Compare the address on your envelope with the form given on page 14.

LESSON 48 — *Do, DID, DONE*

1. Development.

1. I *do* the work today.
2. He *does* the work today.
3. They *did* the work yesterday.
4. They *have done* the work many times.
5. He *has done* the work well.
6. He *had done* the work before I saw him.
7. The work *is done* already.
8. The tasks *are done*.
9. The work *was done* yesterday.
10. The chores *were done* before breakfast.

In these sentences what forms of the word *do* are used?

What time does sentence 1 express? What form of the word is used in it?

What time does sentence 2 express? What form of *do* is used in it?

What time is expressed in sentence 3? What form of *do* is used in this sentence?

What words are used with *done* in the other sentences?

Learn:

Do and *does* are used to express present time.

Did is used to express past time.

Done is used with *have, has, had, etc.*

What forms of *see* and *come* are used with *have*? Give other forms of these words.

2. Written Exercise.

Use the following in sentences: *do, does, did, have done, has done, had done, is done, are done, was done, and were done.*

LESSON 49 — LITERATURE

1. Reading.

LITTLE RED PLUME

There was once an Indian warrior chief whom everybody loved. He loved his people and longed always to bring happiness to them. The good spirits, or "manitos," as the Indians called them, loved him and gave him many wonderful gifts.

One morning, very early, as he was wandering through a forest, a voice at his feet called out, "Good morning!"

The chief looked down, but could hardly see who was there. "Who are you?" he said.

"I am Mondamin, or Little Red Plume," said a little man, and he shook his red-plumed head at the big chief.

"You are strong, chief," the little man said. "Tell me what makes you so strong."

"I am strong only as all men are strong," said the chief.

"Very well, then, let us wrestle. If you throw me, cry, 'Wagenewa! Wagenewa!' and if I throw you, I will cry, 'Wagenewa! Wagenewa!'"

All day long they wrestled, for Little Red Plume had magic strength; but when the sun began to fall, the big chief cried, "Wagenewa! Wagenewa!" for at last Red Plume lay at his feet.

The chief stooped to pick up his tiny foe, but lo! there was no foe there. Only an ear of red corn was to be seen. Indeed, the chief would have thought the manitos had carried Mondamin away, if he had not seen attached to the corn the same waving red plume that had been on the head of the little man.

Then a voice that seemed to come from the ear of corn spoke to him: "Again, good chief, you shall carry a great gift to your people; for I am Mondamin, the friend of the red children. Because you have conquered me, you shall take me to them. But first strip off the coat that protects me from the storms and the cold. Take my kernels and scatter them in the rich soil by the river side. After you have done that, go away, and do not come back till several moons have passed. Then I will give you for your people the gift of corn."

The chief did as he was told, and when he came back he saw a whole field of tall waving corn; on each plant was a waving plume, and hid away among the thick leaves was a husk of corn.

"It is Mondamin!" the chief said.

Then Mondamin spoke again: "This is the gift of corn that I promised. Now call your people, gather all the Red Plumes, grind the kernels between great rocks, and you shall have a food that will never fail. Some of the kernels you shall plant again; then another field of corn will rise up and you shall gather it and hide it away for the winter's food."

The chief called the people. They gathered the Red Plumes and fed the tall plants to the cattle. They held a great feast, and danced and sang songs to Mondamin, for they knew now that he was their friend.

— *Dorothy Brooks.*

2. Study of Story.

Read the story carefully and make an outline for it.

Tell the story to the class, following your outline.

Point out in the story examples of words of address.

What punctuation mark is used in each case?

Read the second paragraph; why does *Good* begin with a capital letter? See (*m*) on page 311. Why are quotation marks used? See 8 on page 313. Why is there a comma before *Good*? See (*d*) at the top of page 313.

What form of *do* is found in the last paragraph on page 54? Give sentences containing other forms of *do*.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

attached warrior kernels conquered

4. Written Exercise.

Write in your own words Mondamin's directions to the chief.

LESSON 50 — DRAMATIZATION

Write a dramatization of "Little Red Plume." Notice the number of characters there are in the story and where the scene is laid. Then write carefully the important parts of the conversation of the story.

LESSON 51 — PLURALS IN *VES*

1. Development.

Read the singular and plural forms of these words:

<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
leaf.....	leaves	thief.....	thieves
knife.....	knives	wife.....	wives
loaf.....	loaves	wharf.....	wharves

To what is the *f* in *leaf* changed in making the plural?

What is then added?

How is the plural of *knife* formed? Of *loaf*? Of *thief*?
Of *wife*? Of *wharf*?

Learn:

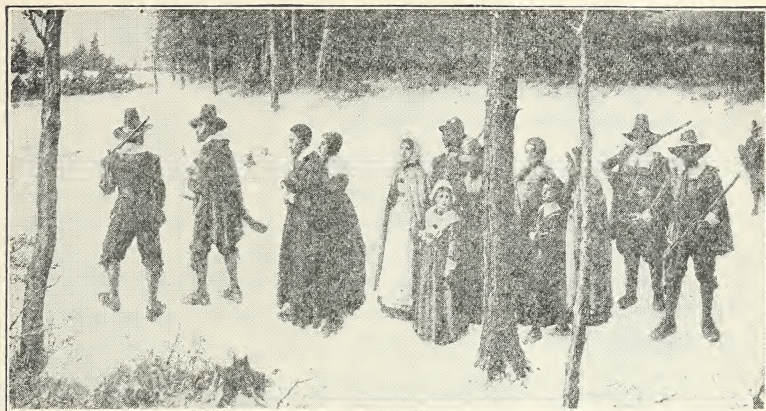
Most words ending in *f* or *fe* form their plurals by changing the *f* or *fe* to *v* and adding *es*.

Form the plurals of the following words and give the rule in each case:

sheaf	match	dog	tax
shelf	bush	life	topaz
loaf	grass	half	hoe

2. Written Exercise.

Write sentences containing both the singular and plural forms of *sheaf*, *shelf*, and *loaf*.



Boughton

PILGRIMS GOING TO CHURCH

LESSON 52 — PICTURE STUDY

1. Conversation.

Tell the story suggested by the above picture, following these topics:

- (a) The scene.
- (b) The people — who they are.
- (c) Their dress.
- (d) Where they are going.
- (e) Why they are walking in this order.
- (f) Why the men carry guns.

2. Written Exercise.

Imagine that you are one of the persons in the picture and write to a friend in England, telling about your going to church. Tell of any interesting incidents that happened on the way.

After you have made the corrections marked by your teacher, copy the letter in your notebook.

LESSON 53 — COMPOSITION

1. Conversation.

Subject: *Thanksgiving Day.*

- (a) Reason for observing it.
- (b) How the custom began.
- (c) How it was observed long ago.
- (d) How it should be observed now.
- (e) How we shall observe it this year.

2. Written Exercise.

Make an outline and write a composition on the following subject:

How I Shall Spend My Thanksgiving Day This Year.

LESSON 54 — COMPOSITION

1. Reading.

PLUM STONE INDIAN GAME

Plum stones, bowl, and counters: Five plum stones, a basket or a wooden bowl, and one hundred counters will be needed for the game. The Omaha Indians used stalks of the blue joint grass as counters, but small twigs or sticks may be used.

The plum stones should be carefully cleaned and dried. Two of the stones are burned black on both sides with a hot iron; on one side of each of these stones a crescent is marked; and the black in the center of the crescent is scraped off to leave a clear design of a new moon with a background of black. On the other side of these two stones, a star, four or five pointed, is drawn, and all the black in the center is scraped off, leaving a brown star with a background of black. Each of the other three stones is burned black on one side; the other side is left the natural color.

Directions for playing the game: There are two players to the basket or bowl. The count for a game is generally one hundred points. The two players sit opposite each other and have the

basket or the bowl between them, with the five plum stones lying in the bottom. The one hundred counters are within reach at one side. As points are made, the winner takes the corresponding number of counters from the common pile and lays them beside him, on the side opposite the common pile. When all the counters in the common pile have been taken, the winner takes his counters from the winnings of his opponent. Whoever gains all the one hundred points wins the game.

Lots are drawn to decide who shall have the first play. The one who wins takes the bowl or the basket by the rim with both hands and gives it a toss sufficient to throw up all the stones, but not violent enough to make them fall outside the bowl or basket; such a throw would not count. If the throw is not such as will move all the stones, and make them turn and move about within the bowl, that throw will not count.

The points scored depend upon the sides of the stones turned up by each throw. The following combinations are the only ones that make points:

Two crescents and three natural color = 10 points.

Two stars and three blacks = 10 points.

One crescent, one star, and three blacks = 1 point.

No other combinations of stones count anything in the game; as will be seen, there are a number that cannot be counted. If one player tosses the bowl and the stones fall in such a manner as to make a combination that does not count, there is no forfeit; the player merely fails to score any points. The player who wins a point or points continues to toss the bowl as long as he can win a point. Among the Indian women there are players so skillful as to make the stones fall frequently in combinations that win ten points.

— *Alice C. Fletcher.*

2. Written Exercise.

After you have played the game, write a composition about it, telling whether you lost or won, and describing in your own words how the game is played.

LESSON 55—REVIEW OF CHAPTER

What is meant by "words of address"?

Write on the board examples of words of address placed at the beginning, at the end, and in the middle of sentences.

How are words of address punctuated?

Use in sentences the following forms of *do*:

do	have done	is done
does	had done	was done
did	has done	were done

Read the following sentences, filling the blanks with forms of the word *do*:

1. I —— the work yesterday.
2. Who —— the work last week?
3. She —— her work well last summer.
4. They —— the chores often last winter.
5. Has he —— his work well?
6. He —— you a great kindness yesterday.
7. When was the work ——?
8. I have —— all the work.
9. Which task is ——?
10. Who —— the best work?
11. Have they —— good work?

What kinds of words form their plurals in *ves*? Give examples of each kind.

CHAPTER FOUR



LESSON 56 — LITERATURE

1. Reading.

CHRISTMAS IN THE OLDEN TIME

On Christmas Eve the bells were rung;
The damsel donned her kirtle sheen;
The hall was dressed with holly green;
Forth to the wood did merry men go,
To gather in the mistletoe.
Then opened wide the baron's hall
To vassal, tenant, serf, and all;
Power laid his rod of rule aside,
And Ceremony doffed his pride.

The fire, with well-dried logs supplied,
Went roaring up the chimney wide;
The huge hall table's oaken face,
Scrubbed till it shone, the day to grace,
Bore then upon its massive board
No mark to part the squire and lord.
There the huge sirloin reeked; hard by
Plum porridge stood, and Christmas pie;
Nor failed old Scotland to produce,
At such high tide, her savory goose.

Then came the merry maskers in,
And carols roared with blithesome din;
If unmelodious was the song,
It was a hearty note, and strong.

England was merry England when
 Old Christmas brought his sports again.
 A Christmas gambol oft would cheer
 The poor man's heart through half the year.

— *Sir Walter Scott.*

2. Study of Poem.

Note the pictures you see while your teacher reads the poem aloud.

Describe the picture you like best.

Where was the Christmas feast described in this poem held?

Compare this celebration with our Christmas.

Why is *Christmas* begun with a capital letter? See (d) on page 311.

3. Written Exercise.

Write two paragraphs comparing our Christmas celebration with the one described in the poem.

LESSON 57 — COMPOSITION

1. Conversation.

Discuss this subject, using the topics suggested:

Christmas Gifts.

- (a) Why we give them.
- (b) To whom we give them.
- (c) What we give.
- (d) What the best gifts are.
- (e) The gift you wish this year.

2. Written Exercise.

Write the names of the members of your family.

Make a list of gifts suitable for each one of them.

LESSON 58 — LITERATURE

1. Reading

THE MADONNA OF THE CHAIR

Father Bernardo was a good, wise hermit who lived in a little hut among the hills of Italy. He was very fond of Mary, the vinedresser's daughter, who visited him and cheered him with her kind words and pleasant smiles. The good man was also very fond of an old oak tree that grew beside his hut; he called the tree his "dumb daughter" and talked to it as though it could understand him.

One spring the melting snow and heavy rains washed away his hut and his garden. He took refuge in the old oak. When the storm was over, Mary came to see him. He had been without food for several days and was ill from the effects of cold and rain. Mary took him to her home and cared for him until his hut was rebuilt. After that Father Bernardo prayed that Mary and the oak might be forever blessed and that some unusual good fortune might befall them for what they had done for him.

For many years the hermit lived in his hillside hut. After his death the old oak tree was made into casks for Mary's father.

One day as Mary sat in the arbor playing with her two children, the great artist, Raphael, happened to see them, and immediately wanted to paint a picture of them. He drew the outline for the picture on the head of a cask that stood near, and from that outline he painted the great picture called "The Madonna of the Chair," shown on page 64. In this way the hermit's prayer was answered, and Mary and the oak will be honored for all time.

— *Selected.*

2. Study of Story.

What kindness did Mary show the hermit?

Does she look kind in the picture?

What was the hermit's prayer?

How was the prayer answered?

Why do you think Raphael wished to paint a picture of Mary and her two children?



THE MADONNA OF THE CHAIR

Raphael

Do you like the picture? Why?

Give the topic of each paragraph of the selection.

Retell the story, following these topics.

Find a form of *do* in the second paragraph of the selection. Give other forms of the word.

3. Written Exercise.

Write the story of Raphael's great picture, "The Madonna of the Chair."

LESSON 59 — PLURALS IN *IES*

1. Development.

Read the singular and plural forms of these words:

lily lilies

lady ladies

In forming the plural, to what is the *y* in *lily* changed?
In *lady*? What is then added to form the plural?

Learn:

Most words ending in *y* form their plurals by changing *y* to *i* and adding *es*.

Form the plurals of these words:

daisy

fly

city

jelly

fairy

sky

berry

cherry

2. Written Exercise.

Write the plurals of these words and give the rule for each:

thief

box

grass

hat

cheese

knife

bush

bunch

Write sentences containing the plural forms of the above words.

LESSON 60 — COMPOSITION

1. Conversation.

Subject: *How I Made a Christmas Present.*

(a) For whom I made it.

(b) What the gift was.

(c) Materials I used.

(d) How I made it.

2. Written Exercise.

Write a paragraph on any one of the above topics.

LESSON 61 — ADDRESSING ENVELOPES (*Review*)

Draw six envelopes and direct them to business firms in your own town or city. If you live in a city, be sure to include the street numbers.

Rewrite them, correcting any mistakes your teacher has marked upon them. The address should not only be plainly written, but it should be neat in appearance.

LESSON 62 — THE BUSINESS LETTER (AN ORDER)

1. Development.

There are two kinds of letters, business and friendly. Which kind did you write in Lesson 46?

Read the following business letter:

167 Peachtree St.

Atlanta, Ga.

Dec. 1, 1920

Scott, Foresman and Co.

623 South Wabash Ave.

Chicago, Ill.

Gentlemen:

Inclosed you will find a P. O. Money Order for sixty cents (\$.60), for which please send me a copy of "The Story of Europe."

Yours truly,

Kenneth Brown

How does this letter differ from those you have previously written?

What comes after the heading? This part is called the **address** and is placed in every business letter.

How does the salutation differ from that of a friendly letter?

How does the body of this letter differ from the body of a friendly letter?

Find in the heading abbreviations for the names of a month and of a state. Review abbreviations for names of states (Lessons 29 and 30).

2. Written Exercise.

Copy the letter on page 66, observing punctuation and spacing.

Address an envelope for your letter.

LESSON 63 — THE BUSINESS LETTER (AN APPLICATION)

1. Development.

The first business letter that many boys have occasion to write is an application for a position. Fred Smith wanted to work during the Christmas vacation. A toy store advertised for an errand boy and Fred applied for the position. This is the letter he wrote:

65 Hill Ave.

Philadelphia, Pa.

Dec. 18, 1917

The Hammond Toy Store

14 Grace St.

Philadelphia, Pa.

Gentlemen:

Please consider me for the position advertised by you in this morning's paper. I am eleven years old and am in the fifth grade. I am well and strong, and feel sure I can do your work. If you will give me a trial, I shall do my very best to please you.

I inclose a recommendation from my teacher and one from the principal of my school.

Yours respectfully,

Fred Smith

2. Written Exercise.

Write an application for a position in a drygoods store. Address the envelope for your letter.

In writing the letter, be careful to observe the following points:

1. Write on only one side of the paper.
 2. State definitely and briefly the kind of work that you desire.
 3. State your qualifications and any experience you may have had that would help you in the work for which you apply.
 4. Enclose recommendations, or give references to whom the firm may write to find out your qualifications.
-

LESSON 64 — THE BUSINESS LETTER (*Review*)

Rewrite the letter you wrote in Lesson 63, correcting all mistakes marked by your teacher.

Fold your letter evenly, to fit the envelope.

LESSON 65 — GIVE, GAVE, GIVEN**1. Development.**

1. *Give* the ball to me.
2. He *gives* me money.
3. The man *gave* me a Christmas tree.
4. I *have given* you many beautiful gifts.
5. He *has given* many Christmas gifts.
6. He *had given* them before I saw him.
7. The book *is given* as a prize.
8. Books *are given* to the library.
9. Books *were given* to the children last week.
10. A book *was given* to Mr. Ball.

In these sentences what forms of *give* are used?

What time is expressed in sentence 1? What form of *give* is used in this sentence?

What time is expressed in sentence 2? What form of the word is used in this sentence?

What time is expressed in sentence 3? What form of the word is used in this sentence?

What words are used with *given* in the other sentences?

Learn:

Give and *gives* are used to express present time.

Gave is used to express past time.

Given is used with *have, has, had, etc.*

2. Written Exercise.

Use the following in sentences: *give, gave, have given, has given, had given, is given, are given, was given, and were given.*

LESSON 66 — COMPOSITION

1. Conversation.

Discuss the following subject, using the topics suggested:

How to Wrap a Christmas Present.

- (a) The paper.
- (b) The box.
- (c) The ribbon or cord.

2. Written Exercise.

Write directions for wrapping a gift. After you have made the corrections marked by your teacher, copy the directions in your notebook.

LESSON 67—COMPOSITION

1. Conversation.

Subject: *How to Mail or Express a Christmas Present.*

- (a) Address of person to whom the gift is sent.
- (b) Address of the sender.
- (c) Postage on different classes of mail.
- (d) Difference in parcel post and express rates by zone.
- (e) How to insure packages. (Get sample blanks from the post office.)
- (f) Red Cross stamps.

2. Written Exercise.

Write directions for mailing or expressing a package.

LESSON 68—LITERATURE

1. Reading.

CHRISTMAS EVE

The moon is in a tranquil mood;
 The silent skies are bland.
 Only the spirits of the good
 Go musing up the land.
 The sea is wrapped in mist and rest—
 It is the night that God hath blest.

—*Danske Dandridge.*

2. Study of Poem.

What kind of night is described in the poem?

Why does this kind of night seem appropriate for Christmas Eve?

How do you think the moon looks when she is "in a tranquil mood"?

Explain why "only the spirits of the good" can go forth on this night.

Memorize the poem.

LESSON 69—REVIEW OF CHAPTER

How do most words ending in *y* form their plurals? Give examples.

Write the following sentences, changing them to mean more than one:

1. The daisy is white.
2. Is the city crowded?
3. Is the lady ready to go?
4. The berry is ripe.
5. Is your cherry sweet?

Write a business letter ordering something you want very much to buy.

Address an envelope for your letter.

Write directions for mailing a Christmas present.

Give directions for writing a business letter of application for work.

In your business letter use abbreviations for the names of the state and the month.

Use these forms in sentences:

give	had given	are given
gave	have given	was given
has given	is given	were given

Read the following sentences, filling the blanks with forms of *give*:

1. He —— me this pen yesterday.
2. Who —— you the ticket?
3. Who has —— to the hospital fund?
4. Have you —— to the church?
5. I have —— all I can spare.

CHAPTER FIVE



LESSON 70 — LITERATURE

1. Reading.

RING OUT, WILD BELLS

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going — let him go;
Ring out the false, ring in the true.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

— *Alfred, Lord Tennyson.*

2. Study of Poem.

How are the bells described in the first stanza?

For what were they ringing?

How are they described in the second stanza?

What does the poet hope will come in the new year?

Make sentences containing *true*, *truer*, *truest*.

Can you think of anything that should be truer in the new year than in the past year?

What is meant by the “darkness of the land”?

How do our schools help to "ring out" this darkness?

Find examples of words of address in the poem. What punctuation mark is used with them?

Memorize the poem.

LESSON 71 — *RING, RANG, RUNG*

1. Development.

1. *Ring* out, wild bells.
2. He *rings* the bell.
3. He *rang* the bells.
4. He *has rung* the bells.
5. They *have rung* the bell.
6. He *had rung* the bell before.
7. The bell *is rung* at noon.
8. The bells *are rung* at noon.
9. The bell *was rung* at noon.
10. The bells *were rung* at noon.

What time does sentence 1 express? What form of *ring* is used in this sentence?

What time does sentence 2 express? What form of the word is used in it?

What time does sentence 3 express? What form of the word is used in it?

What words are used with *rung* in the other sentences?

Learn:

Ring and *rings* are used to express present time.

Rang is used to express past time.

Rung is used with *have, has, had, etc.*

2. Written Exercise.

Use the following in sentences: *ring, rang, have rung, has rung, had rung, is rung, are rung, was rung, were rung.*

LESSON 72 — LETTER WRITING

Write a note thanking a friend for a Christmas gift.

LESSON 73 — LITERATURE

1. Reading.

TIMEPIECES

Centuries ago people paid little attention to the measurement of time. They needed to know only the two periods — day and night.

Time was first measured by shadows cast by cliffs or trees. The place where the shadow fell at noon was marked, and the rest of the time was reckoned by that mark.

The sundial was probably the first timepiece. It furnished a more accurate way of measuring time than observation of tree-shadows, but its use was limited to sunny days.

One day a man, while slowly filling a jar from a spout at a spring, saw the sundial move a degree. From this discovery was made the first water clock — a tank with an opening in the bottom through which the water dripped into a basin, filling it in a certain division of time. This sort of timepiece was used for many years.

The Greeks improved the water clock by placing a piston in the basin. The piston rose with the water and moved a hand which pointed to the hour on a dial above. This timepiece was called the clepsydra. To the clepsydra were added, later, a pendulum and wheels.

Several devices for measuring time followed the use of the water clock. Alfred, a king in the early days of England, invented the notched candle, the distances between the notches representing periods of time. The hourglass came next and was the most reliable timepiece for many years.

In 1335 an English monk made the first clock. Two centuries afterwards a German made the first pocket clock, or watch.

— *Selected.*

2. Study of Story.

Describe each timepiece mentioned in the story.

3. Written Exercise.

Write a paragraph describing one of these timepieces.

LESSON 74 — LITERATURE

1. Reading.

THE OLD CLOCK ON THE STAIRS

Somewhat back from the village street
 Stands the old-fashioned country-seat.
 Across its antique portico
 Tall poplar-trees their shadows throw.
 And from its station in the hall
 An ancient timepiece says to all —
 “Forever — never !
 Never — forever !”

Halfway up the stairs it stands,
 And points and beckons with its hands
 From its case of massive oak,
 Like a monk, who, under his cloak,
 Crosses himself, and sighs, alas !
 With sorrowful voice to all who pass —
 “Forever — never !
 Never — forever !”

By day its voice is low and light;
 But in the silent dead of night,
 Distinct as a passing footstep's fall
 It echoes along the vacant hall,
 Along the ceiling, along the floor,
 And seems to say at each chamber door —
 “Forever — never !
 Never — forever !”

— *Henry Wadsworth Longfellow.*

2. Study of Poem.

Describe the house in which the clock stood.

Why did Longfellow call it an "ancient" timepiece?

Where in the house did the clock stand?

How is the clock like a monk?

Why does the ticking of a clock seem more distinct at night than in the daytime?

Explain the use of exclamation marks in this poem.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

antique portico country-seat
 silent dead of night

4. Written Exercise.

Write a description of the old clock on the stairs.

LESSON 75 — PICTURE STUDY

1. Conversation.

Read again "The Old Clock on the Stairs."

Look carefully at the picture on the opposite page.

Read the title of the picture.

Compare the clock of the picture with the clock of the poem.

Describe the little girl.

What is she doing?

2. Written Exercise.

Write a story suggested by this picture; or write in your own words a description of the clock described by Longfellow in the poem, "The Old Clock on the Stairs."



"I WANT TO SEE THE WHEELS GO WOUND"

LESSON 76 — *WHEN* WORDS**1. Development.**

Read the following words and groups of words:

now	instantly	today
soon	tomorrow	before long
yesterday	recently	next week
last night	at once	a long time ago

Notice that each word or group of words shows *when* something has happened or will happen.

Which of these words or groups of words express present time?

Which express past time?

Which are used to express time to come, or *future* time?

Can you add any other *when* words to this list?

Give sentences containing *how* words.

Give sentences containing *where* words.

2. Written Exercise.

Arrange the above words and groups of words in columns according to time: present, past, future.

Write three sentences using words to express present time, three sentences to express past time, and one sentence to express future time.

LESSON 77 — COMPOUND WORDS

1. Development.

somewhat	timepiece	country-seat	halfway
old-fashioned	footsteps	poplar-trees	forever

Find the above words in the poem of Lesson 74. Each of these is made of two words joined together. Such a word is called a **compound word**.

What two words are combined to form each of these compound words?

Which of these compound words contain hyphens? The hyphen is generally omitted in short compound words that are frequently used.

Learn:

A compound word is formed by joining two or more words. A hyphen separates the parts of some compound words.

2. Written Exercise.

Make a list of some compound words you know. Use a dictionary to find which of them are written with a hyphen.

Write a sentence showing another use that you know for the hyphen.

Show where the following words may be divided at the end of a line:

another listen water independent

LESSON 78 — LITERATURE

1. Reading.

MINING

When we think of the numerous things about us that are products of mines, we see that we are very dependent upon the men who work in them.

The miner generally enters the mine through a large opening in the ground, called a shaft. He gets into a basket or a cage, which is like an elevator, and is lowered by machinery.

In the mine the rock and coal have been cut away so that there are paths leading in all directions and sometimes even large rooms. The roofs of most mines are supported by wooden posts or timbers,

to prevent their caving in; in others large pillars of rock are left to serve the same purpose.

Some mines are now lighted by electricity, but until recently the only light came from the flickering lamps or candles that the workmen fastened to their caps.

From some mines a great deal of water must be pumped to prevent flooding. The air in them is impure, and sometimes the miner comes upon an opening in the rock filled with gas. By means of machinery a continuous current of fresh air is sent to the place where the work is going on, to remove the fire-damp, as the gas is called.

Drills operated by machinery, and the use of dynamite relieve the miner of a great deal of toil. Tramways for transporting coal and minerals to the shaft have taken the place of basket-carrying. In spite of all these inventions for lightening the work, the miner's life is full of hard toil.

— *Selected.*

2. Study of Story.

What inventions have made the miner's work easier?
Retell the story. First make an outline to guide you.

Write the last sentence of the selection, using the plural of *miner*, and making other necessary changes.

LESSON 79 — COMPOSITION

1. Conversation.

Subject. *Fuel.*

(a) Kinds.

(c) How obtained.

(b) Where obtained.

(d) Cost.

2. Written Exercise.

What kind of fuel do you use at home?

Write about it, using (b), (c), and (d) of the above topics.



LESSON 80 — BIOGRAPHY

1. Reading.

SIDNEY LANIER

A man can never separate what he does from what he is. Sidney Lanier, coming to manhood in the hard years of the Civil War, and dying of consumption a few years later, drew out of his life of hardship only beauty and melody, because his nature was fine and sweet and because he loved everything that is good and beautiful.

Sidney Lanier was born in Macon, Georgia, in 1842. A year after he was graduated from Oglethorpe College, at eighteen, he enlisted in the Confederate army. He took part in the battle of Seven Pines and in the Seven Days Battles around Richmond. In 1864 he was made a prisoner of war. Instead of hardening or roughening his nature, war increased his appreciation of beautiful things and fixed the dream he had already had of becoming a poet and teacher rather than the lawyer his father hoped he would be. Even his five months' stay at Lookout Prison he used as time for writing, for here he composed a novel, *Tiger Lilies*. His confinement shaped his life in another way; it gave him the disease with which he courageously fought for fifteen years and which finally overcame him while he was yet a young man.

For a few years after the close of the war Lanier taught school in Alabama and practiced law in Macon, but during the rest of his short and broken life he was forced to a wandering existence in search of health in some favorable climate. He lived for a while in 1872 in San Antonio, Texas, and at another time he spent several months in Florida. The sadness of his life was added to by the difficulties of his struggle for an actual existence, which kept him working at unpleasant literary tasks, when, as he himself said, "a thousand melodies are singing in my heart that will kill me if I do not utter them soon."

Indeed, melodies are singing in all of Lanier's poems. He was as much a musician as he was poet. He played the flute in the orchestras of several cities in which he lived. At one time he was offered a position with the famous Thomas Orchestra, but he was unable to accept it on account of his poor health.

Lanier was first brought into wide public notice by being chosen to write the Cantata for the Centennial Exposition at Philadelphia in 1876. Three years later he was made lecturer on English literature at the Johns Hopkins University in Baltimore.

Lanier's best known poems are the "Song of the Chattahoochee," the "Evening Song," and "The Marshes of Glynn." One of his poems, "Tampa Robins," written while he was in Florida, you will read in Lesson 88. All of his poems are full of lovely sounds and high ideals.

On the seventh of September, 1881, Sidney Lanier died in the mountains of North Carolina.

—*Selected.*

2. Study of Story.

What does the picture on page 81 suggest to you?

Retell the story of Lanier's life.

Find *taught* in the third paragraph of the story and explain its use. Give other forms of the word.

Explain the use of capital letters in the second paragraph.

What did Lanier mean when he said, "A thousand melodies are singing in my heart," etc.?

Read the titles of poems found in the selection and account for the quotation marks used.

3. Written Exercise.

Write a composition, following these topics:

- (a) Lanier's full name.
- (b) When and where he was born.
- (c) The college from which he was graduated.
- (d) His service in the Civil War.
- (e) His love for poetry and music.
- (f) The names of two of his poems.

LESSON 81 — BIOGRAPHY: AUTOBIOGRAPHY

1. Conversation.

What is a biography?

What biographies have you read in this book?

Have you read the biographies of any other famous men or women? If so, name them.

An autobiography is the history of a person's life written by himself.

What topics would you use in writing your autobiography?

Plan these topics with your teacher in the form of an outline.

2. Written Exercise.

Write your autobiography, following the outline planned by you and your teacher.

LESSON 82 — LITERATURE

1. Reading.

POCAHONTAS

Upon the barren sand
 A single captive stood;
 Around him came, with bow and brand,
 The red men of the wood.
 Like him of old, his doom he hears,
 Rock-bound on ocean's brim—
 The chieftain's daughter knelt in tears,
 And breathed a prayer for him.

Above his head in air
 The savage war club swung;
 The frantic girl, in wild despair,
 Her arms about him flung.
 Then shook the warriors of the shade,
 Like leaves on aspen limb,
 Subdued by that heroic maid
 Who breathed a prayer for him!

"Unbind him!" gasped the chief;
 "It is your king's decree!"
 He kissed away the tears of grief,
 And set the captive free!
 'Tis ever thus, when in life's storm
 Hope's star to man grows dim,
 An angel kneels, in woman's form,
 And breathes a prayer for him.

—*George Pope Morris.*

2. Study of Poem.

The "captive" was an Englishman, Captain John Smith, one of the founders of the colony of Virginia in 1607. In this same year Pocahontas, the twelve-year-old daughter of the chieftain Powhatan, is supposed to have saved Captain Smith's life as described in the poem.

Explain the meaning of "bow and brand."

Find an apostrophe in the poem and explain its use.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following :

barren	aspen	decree
captive		life's storm

LESSON 83 — AUTOBIOGRAPHY (*Review*)

Rewrite your autobiography of Lesson 81, correcting all mistakes that your teacher has marked.

LESSON 84 — COMPOSITION

1. Conversation.

Subject: *The Book I Like Best.*

- | | |
|-----------------|--------------------------|
| (a) The title. | (c) The plot. |
| (b) The author. | (d) Why I like the book. |

2. Written Exercise.

Write a composition on the above subject.

LESSON 85 — COMPOSITION

1. Conversation.

Make a list of some books you have read.

Tell briefly the story of one of these books.

2. Written Exercise.

Write one sentence about each of the books in your list. Be careful to use quotation marks correctly.



WINTER SPORT

LESSON 86—PICTURE STUDY

1. Conversation.

Study the picture on the opposite page. Read the title.

Would you like to slide on the ice? Why?

What are the girls doing?

Why are the boys who are sliding, holding out their arms?

Which do you think is the greater sport, sliding on ice in winter, or swimming in summer?

2. Written Exercise.

Write the story suggested to you by the picture. After you have made the corrections marked by your teacher, copy the composition in your notebook.

LESSON 87 — HALF-YEARLY SUMMARY

1. Punctuation.

- (a) A comma or commas separate words of address from the rest of the sentence (p. 46).
- (b) A hyphen separates the parts of some compound words (p. 79).

2. Forming Plurals:

- (a) Words ending in *s*, *x*, *z*, *sh*, and *ch* form their plurals by adding *es* to the singular (p. 38).
- (b) Most words ending in *f* or *fe* form their plurals by changing the *f* or *fe* to *v* and adding *es* (p. 56).
- (c) Most words ending in *y* form their plurals by changing *y* to *i* and adding *es* (p. 65).

3. Language facts:

- (a) A compound word is formed by joining two or more words (p. 78).
- (b) A business letter contains the address of the person or firm to which it is written (p. 66).
- (c) Most short words that describe are compared by adding *er* when comparing two persons or things, and *est* when comparing more than two (p. 19).
- (d) Long words are compared by using *more* or *less* when comparing two persons or things, and *most* or *least* when comparing more than two (p. 19).

4. Correct Use of Words:

- (a) *Learn* means to gain knowledge; *teach* means to give knowledge (p. 42).
- (b) Give sentences containing the following forms:

<i>see, saw, seen</i> (p. 9).	<i>teach, taught, taught</i> (p. 43).
<i>come, came, come</i> (p. 30).	<i>do, did, done</i> (p. 53).
<i>learn, learned, learned</i> (p. 43).	<i>give, gave, given</i> (p. 68).
<i>ring, rang, rung</i> (p. 73).	
- (c) Give sentences containing *when* words (p. 78).

CHAPTER SIX



LESSON 88 — LITERATURE

1. Reading.

TAMPA ROBINS

The robin laughed in the orange-tree:
“Ho, windy North, a fig for thee;
While breasts are red and wings are bold
And green trees wave us globes of gold,
Time’s scythe shall reap but bliss for me—
Sunlight, song, and the orange-tree. . . .

“I’ll south with the sun, and keep my clime;
My wing is king of the summer time;
My breast to the sun his torch shall hold;
And I’ll call down through the green and gold:
*Time, take thy scythe, reap bliss for me,
Bestir thee under the orange-tree.*”

—*Sidney Lanier.*

2. Study of Poem.

What picture do you see in the first stanza?

What line describes the robin? What line describes the tree?

What is “Time’s scythe”?

Name several birds whose wings are “king of the summer time.” What are such birds called?

How can the robin “hold his torch” to the sun?

3. Written Exercise.

Write an interesting paragraph about birds that go north in summer and south in winter.

LESSON 89—LITERATURE

1. Reading.

WHAT THEY FOUND

Once upon a time there was a proud little rooster who decided to go upon a journey.

"I am tired of this dull barnyard," he said. "I am going farther on, to try to find the best thing in the world. I know what it will be—a great big pile of corn as high as a hill." And off he started. Before he had gone very far on the road he met a squirrel.

"Where are you going so fast?" asked the squirrel.

"I am going to find the best thing in the world," said the rooster.

"What may that be?" asked the squirrel.

"A pile of corn as high as a hill," answered the little rooster.

"Oh, you're very much mistaken about that," said the squirrel. "The best thing in the world is a pile of nuts as high as a mountain. Come with me and we will look for it together."

So the squirrel and the little rooster traveled farther along the road and soon they met a duck.

"Where are you two going so fast?" asked the duck.

"We are trying to find the best thing in the world," said the two.

"And what may that be?" asked the duck.

"A pile of corn as high as a hill," said the rooster.

"A pile of nuts as high as a mountain," said the squirrel.

"Oh, no, you're both mistaken," said the duck. "The best thing in the world is a muddy pond as large as an ocean. Come with me and we will find it."

The three traveled to the end of the road, but it was a long journey and a dusty one in the hot sunlight. They were very

tired when they came to the turnstile, and they had found no pile of corn and no pile of nuts and no wide, muddy pond. So they turned back home again.

As they were going back they saw an old woodchuck sitting cozily at his tree door and eating his supper.

"Where have you three been?" asked the woodchuck.

"We have been trying to find the best thing in the world," said the three.

"Why, you passed it early this morning," said the woodchuck.

"Where?" asked the three.

"You left it in the barnyard," said the woodchuck to the little rooster.

"And you left it in your own home pond," he said to the duck.

"And you left it in your own tree," he said to the squirrel.

"What was it?" asked the three.

"Contentment," said the old woodchuck, as he took a big bite of apple.

— *Carolyn S. Bailey.*

2. Study of Story.

What creatures are mentioned in the story?

What were three of them trying to find?

What did the rooster think was "the best thing in the world"? The squirrel? The duck?

How successful were they in their attempt to find it?

What animal did they meet on their way home?

What did this animal say was "the best thing in the world"?

Where did he say each one could find it?

Have you ever seen a "turnstile"? If so, describe it.

Why does the rooster call the barnyard "dull"?

3. Written Exercise.

Write the story briefly in your own words.

LESSON 90 — *Go, WENT, GONE***1. Development.**

1. I *go* to school.
2. John *goes* to school.
3. We *went* on a journey.
4. They *have gone* a long way.
5. Henry *has gone* home.
6. He *had gone* before I came.

What time does sentence 1 express? What form of *go* is used in it?

What time does sentence 2 express? What form of *go* is used in it?

What time is expressed in sentence 3? What form of *go* is used in it?

What words are used with *gone* in the other sentences?

Give sentences using *go*, *goes*, *went*, and *gone*.

Learn:

***Go* and *goes* are used to express present time.**

***Went* is used to express past time.**

***Gone* is used with *have*, *has*, *had*, etc.**

Read these sentences, filling the blanks with forms of *go*:

1. He had —— to meet him.
2. Has Tom —— yet?
3. Ruth and Kate have —— home.
4. Where has Robert ——?
5. You have —— there often.
6. He —— home yesterday.
7. The two boys have —— to school.

2. Written Exercise.

Write sentences that contain the following: *go*, *goes*, *went*, *have gone*, *has gone*, and *had gone*.

LESSON 91 — THE INDIRECT QUOTATION

1. Development.

1. The squirrel asked the rooster, "Where are you going so fast?"
2. The squirrel asked the rooster where he was going so fast.

How does sentence 2 differ from sentence 1?

The first sentence gives the exact words of the squirrel. When the exact words of a speaker are repeated, what are the quoted words called?

The second sentence tells what the squirrel said, without giving his exact words. When we repeat what a speaker has said, without giving his exact words, the expression that we use is called an **indirect quotation**.

Which kind of quotation do we enclose in quotation marks?

Change these direct quotations to indirect quotations:

Example:

"Whom did you see?" asked Jane.

Jane asked whom you saw.

1. "I found my top," said Robert.
2. John said, "My sister sang well."
3. "Who saw me?" asked Mary.

Change these indirect quotations to direct quotations:

1. The farmer said his name was Smith.
2. Peter said the ball was his.
3. Our teacher said we must try hard.

Learn:

An indirect quotation tells what a speaker has said, without giving his exact words.

2. Written Exercise.

Write three direct quotations from Lesson 89 and change them to indirect quotations.

LESSON 92 — THE DIVIDED QUOTATION

1. Development.

1. "If that is true," said the giant, "they will go with you."
2. "They are all sizes," he said, "like a piece of cheese."
3. "Sir," he said, "how old are you?"
4. "No!" he shouted, "I cannot go with you."
5. "When I breathe," said the maiden, "the flowers spring up."
6. "I shake my locks," replied the old man, "and snow covers the earth."
7. "I toss my curls," said the maiden, "and the warm rain falls."

Read the parts of sentence 1 that are quoted.

Read the part that is not quoted.

Notice that the quotation is broken into two parts by the words that are not quoted. This is called a **divided quotation**.

What marks enclose each part of the quotation?

What marks separate the quoted parts from the rest of the sentence?

What marks separate the quoted parts from the rest of the sentence in 2? In 3? In 4? In 5? In 6? In 7?

Learn:

Each part of a divided quotation is enclosed in quotation marks.

The parts of a divided quotation are separated by commas from the words that divide it, unless the meaning of the sentence requires other marks.

2. Written Exercise.

Write an example of the divided quotation, and copy it in your notebook.

LESSON 93 — COMPOSITION

1. Conversation.

Subject: *Foods.*

- (a) Kinds — vegetable and animal.
- (b) Where they are found.
- (c) How some foods are prepared for use.

2. Written Exercise.

Write two paragraphs about one kind of food, following topics (b) and (c).

LESSON 94 — COMPOSITION

1. Conversation.

Subject: *The Grocer.*

- (a) What he sells.
- (b) Where he obtains his stock.
- (c) How it is arranged.
- (d) How it is delivered.

2. Written Exercise.

Write two paragraphs on any two of the above topics.

LESSON 95 — DRAMATIZATION

Make a list of groceries you wish to order from your grocer. Pretend you are telephoning your order to him.

Finish the following dramatization:

(*Mary takes down telephone receiver.*)

TELEPHONE OPERATOR: Number, please?

MARY: Broad, 1234.

GROCER: Harrison's Grocery Store.

MARY:

LESSON 96—HOW TO KEEP WELL



HEALTH CRUSADER'S PLEDGE

I will:

- Venerate my body, but not baby it!
- Keep it clean with soap, water, and fresh air.
- Keep my mind clean and upon healthful out-door life and sports.
- Let the air and sunlight come freely into the house I live in and the building I work in.
- Work hard and play hard.

And remember always, that to fulfill God's purpose, a human being is entitled to living and working conditions at least as good as are required by productive poultry and dairy animals.

HEALTH BEFORE EVERYTHING ELSE



WISCONSIN ANTI-TUBERCULOSIS ASSOCIATION, MILWAUKEE, WISCONSIN



Read the above "Health Crusader's Pledge."

How many of these rules do you observe in your daily life? What rule would you add, if any.

LESSON 97 — COMPOSITION

1. Reading.

DAILY PROGRAM FOR BOYS AND GIRLS

Before Breakfast

Up smiling — Keep smiling
Clean teeth — Cold bath

Afternoon

To school, walk slowly, breathe
deeply

Breakfast

Fruit Cereal
Eggs Milk
Bread Butter
No coffee, tea, meat, pickles,
or pancakes

After School

Play out-of-doors
"The boy who doesn't play is
father to the man without a
job"

Evening

Wash hands and face

School

Fresh air
Outdoor recess
Work hard — Play hard

Noon

Wash hands and face

Supper

Bread and butter, cold meat or
eggs, vegetables, fruit,
cookies
No pickles, cheese, or rich
pastries

Dinner

Meat, vegetables, milk or
cocoa, fruit, simple pudding
No coffee, tea, or rich pastries

After Supper

An hour for rest or play
Clean teeth — Warm bath—
8 o'clock bedtime — Open
windows

— *Wisconsin Anti-Tuberculosis Society.*

2. Study of Daily Program.

Do you follow a daily health program?

What changes, if any, would you make in this list?

What rule for "smiling," "clean teeth," and "cold bath"
should you establish?

Why should you open windows before you go to bed?

3. Written Exercise.

Copy the above program and take it home.

LESSON 98 — COMPOSITION

1. Conversation.Subject: *Cows.*

(a) Appearance.

(c) Habits.

(b) Food.

(d) Uses.

2. Written Exercise.

Write a paragraph on any one of the above topics.

LESSON 99 — COMPOSITION

1. Conversation.Subject: *The Milkman.*

(a) How he delivers.

(c) Prices of milk.

(b) When he delivers.

(d) Uses of milk.

2. Written Exercise.

Imagine that you are a milkman, and write the story of one day's experience.

LESSON 100 — PICTURE STUDY

1. Conversation.

Describe what you see in the picture on page 99.

Did you ever see anyone churn?

What method was used?

With what other methods of churning are you familiar?

2. Written Exercise.

Write a description of the picture as you would describe it to a friend who had never seen it and who is not familiar with methods of churning.



CHURNING

LESSON 101 — BIOGRAPHY

1. Reading.

JEAN FRANÇOIS MILLET

On the northwest coast of France, in a little hamlet near Cherbourg, was the childhood home of Jean François Millet, who became the world's greatest painter of peasant life. On one side of the town was the rough sea; on the other side were farms and apple orchards. The soil was poor and it was only by the hardest labor that a living could be made. Most of the inhabitants were peasants; a few were fishermen.

The Millet farm was small and stony, and both father and mother toiled all day in the fields to make a scanty living for the family. François, the eldest son in a family of nine children, helped his father and mother on the farm. His grandmother cared for the home and the little ones.

At the age of fourteen François was obliged to leave school to work on the farm. He had only an hour each day for study after the day's hard work was over. He loved to draw, and usually spent this hour drawing. As the boy watched the flocks he sketched the trees, the fields, and the peasants. Nature was his teacher and model. After a time the drawings became so good that those who saw them were astonished that a boy should produce work of so much merit.

When the other boys were old enough to work and François could be spared from home, his father took him to Cherbourg to take lessons from an artist. He progressed so well in his art that the city of Cherbourg gave him money to go to Paris for further study. Here he remained for some time, but he had a severe struggle to gain a living, often suffering from cold and hunger.

At the end of ten years Millet moved to Barbizon, where he again saw peasants working in the fields, saw the flocks of sheep, and breathed the free air of the country. He found in Barbizon the work he loved; he painted the peasant life about him. He did not make the peasants pretty; he painted them as he knew them to be — often hungry, tired, and discouraged, yet faithful to duty. He saw them working from four o'clock in the

morning until so late at night that they could no longer see. Thus had his father and mother worked in the fields, and thus had he worked, and he sympathized greatly with these tired creatures.

For many years he was unable to sell his pictures, but gradually they began to be appreciated and brought higher and higher prices. Most of his finest pictures are now owned in America.

— Florence E. Ellis.

2. Study of Story.

Retell the story of Millet's life, first making an outline to guide you.

Find a word in the second paragraph, the plural of which ends in *ies*. Give the rule for forming the plurals of such words.

Find a form of *give* in the fourth paragraph of the selection. Name the other forms of *give*, and use them in sentences.

3. Written Exercise.

Write the story of Millet's life in Barbizon, mentioning the incidents that are most interesting to you. First make an outline to guide you.

LESSON 102 — LITERATURE

1. Reading.

THE FLAG

Here comes the Flag!
 Hail it!
 Who dares to drag or trail it?
 Give it hurrahs —
 Three for the stars,
 Three for the bars.

Uncover your head to it!
 The soldiers who tread to it
 Shout at the sight of it,
 The justice and right of it,
 The unsullied white of it,
 The blue and red of it,
 And tyranny's dread of it!

Here comes the Flag!
 Cheer it!
 Valley and crag shall hear it.
 Fathers shall bless it,
 Children caress it,
 All shall maintain it,
 No one shall stain it.

Cheers for the sailors that fought on the wave for it!
 Cheers for the soldiers that always were brave for it!
 Tears for the men that went down to the grave for it!
 Here comes the Flag!

— *Arthur Macy.*

2. Study of Poem.

What feeling does this poem suggest?

Why should men and boys uncover their heads to the flag?

What is meant by *bars* in the first stanza?

What do we call the men who fight "on the wave" for it?

How are they trained?

When do men go "down to the grave" for the flag?

How do we honor these men?

Memorize the last stanza.

3. Written Exercise.

Write a paragraph, telling of ways in which we may show our respect for the flag.

LESSON 103—REVIEW OF CHAPTER

Use the following forms of *go* in sentences:

go	has gone	are gone
went	had gone	was gone
have gone	is gone	were gone

What is an indirect quotation?

Write a direct quotation.

How did you punctuate it?

Change it to an indirect quotation.

What is a divided quotation?

Write a divided quotation.

How did you punctuate it?

Repeat from memory the last stanza of "The Flag "

Give some rules for health.

Read the following sentences, filling the blanks with forms of *go*:

1. Who —— with you yesterday?
2. Where has Henry ——?
3. Had James —— when you came?
4. Where has Ruby ——?
5. Have the boys —— home?

CHAPTER SEVEN



LESSON 104 — LITERATURE

1. Reading.

MARCH

He comes in like a lion—
 He boisterously blows;
He tilts the lily over
 And rumples every rose.

The February quiet
 Was more than he could bear;
He needs must raise a riot
 To liven up the year.

He brings a breath of blossoms
 From flowering fields of May,
And sings of April, dreaming
 Beneath a rainbow's ray.

But soon his song and clamor
 'Neath starry skies shall cease,
And Spring, with lips rose-reddened,
 Shall kiss him into peace.

—*Frank L. Stanton.*

2. Study of Poem.

To what is March compared?
How is February described? April?
Explain the first two lines of stanza 3.
How does March make his departure?

Write the plural of *lily*. Give the rule for forming the plurals of such words.

3. Written Exercise.

Write answers to the first and fourth questions under "Study of Poem."

LESSON 105 — COMPOSITION

1. Conversation.

Subject: *Lighting*.

- (a) Kinds of: Natural—sun, moon, stars.
Artificial—candles, lamps, gas, electricity.
- (b) Uses of each.
- (c) Dangers from artificial lighting.

2. Written Exercise.

Write a paragraph on the uses and dangers of artificial lighting.

LESSON 106 — COMPOSITION

1. Conversation.

Subject: *The Sun*.

- (a) Importance of light and heat from the sun.
- (b) When the sun rises and when it sets. Keep record for one week and make a report to the class.
- (c) How the sun affects seasons.

2. Written Exercise.

Write a paragraph on any one of the above topics.

LESSON 107 — LITERATURE

1. Reading.

APOLLO, THE SUN GOD

Apollo, the sun god, was supposed to live in a beautiful palace in the far east. Every morning his white steeds were harnessed to the sun chariot and away he would go on his journey across the sky. No one but Apollo could drive these horses, for they were very spirited.

Apollo did not go alone, but was attended by the Hours, the Graces, and Love. There were four Hours, one for each season of the year; their work was to see that everything was done at exactly the right time. The three Graces always went hand in hand with the Hours; their work was to see that everything was done well. Aurora, the goddess of the dawn, guided the way. To make the party complete they took with them Cupid, the god of love.

As Apollo drove on, a brilliant light streamed from his flaming chariot, awakening the earth with its bright, warm rays. Soon day appeared with all its brightness and splendor.

Toward evening Apollo descended the slopes of the western sky until he came to a golden boat that was waiting to carry him back in safety to his eastern palace.

— *Greek Myth.*

2. Study of Story.

What is a *myth*?

What does this Greek myth say that Apollo did?

What companions went with him?

What was the work of each?

How does the myth say Apollo was carried back at evening to his eastern palace?

Tell in your own words the story of Apollo.

3. Written Exercise.

Write a paragraph telling what Apollo did.

Write a paragraph telling about his companions.



AURORA

Reni

LESSON 108 — PICTURE STUDY

1. Conversation.

Can you find Apollo in the above picture?

Is he driving carefully or carelessly?

Can you find Cupid, the god of love?

Who are the two figures on each side of the horses?

The three figures back of the chariot are the Graces.

The figure flying ahead of the horses is Aurora, the goddess of the dawn. Each morning she parted the clouds so that Apollo might pass through with his sun chariot. When she touched them with her rose-tipped fingers, the clouds became a beautiful crimson. In the evening when Apollo had completed his journey across the heavens, she parted the clouds in the west, and through the path she made, the sun god sank from sight.

2. Written Exercise.

Write the story suggested to you by the picture. After you have made the corrections marked by your teacher, copy the story in your notebook.

LESSON 109 — THE USE OF THE DICTIONARY

1. Development.

Do you think there was ever such a person as Apollo? Apollo was a *fictitious* person. Find the meaning of *fictitious*.

Find the word *Apollo* in your dictionary.

What does the dictionary say about him?

2. Written Exercise.

Look up these names in the Glossary or the dictionary, and write in your notebook what is said of them.

Æolus
Ceres

Neptune
Proserpina

Iris
Diana

LESSON 110 — BIOGRAPHY

1. Reading.

THOMAS A. EDISON

Thomas Alva Edison was born in Milan, Ohio, in 1847. His education was limited to the instruction given him by his mother and to what he gained for himself by reading. At one time he decided to read every book in the free library, but after reading fifteen feet of closely packed books he realized that he would never be able to finish his task.

At the age of twelve he secured a position as newsboy on the Grand Trunk Railroad. He fitted out a small printing press in one corner of the baggage car and for a time was the proud publisher of "The Grand Trunk Herald."

He turned the basement of his home into a workshop, where he experimented with telegraphy. For batteries he used old bottles, nails, and pieces of zinc that he bought from other boys for three cents a pound. At one time he and a friend stretched between their homes an underground wire insulated with bottles.

He learned telegraphy from the station master at Mt. Clemens, Michigan, and at the age of eighteen got his first regular position as telegraph operator in Indianapolis. He soon became known as a careful and quick telegrapher and was offered a good position in Boston. During his stay there he invented the electrical vote recorder and received his first patent.

From Boston Mr. Edison went to New York. He continued to invent new and better ways of using electricity. His employers soon recognized the value of his inventions and made him an offer of \$40,000 for them. Mr. Edison gladly accepted the offer, and used the money to fit up a workshop for experimenting. From that time on he has been busy giving inventions to the world.

Among his most important inventions are the electric light and the phonograph. — *Selected.*

2. Study of Story.

Retell the story of Edison's life and inventions.

Read the life of Thomas A. Edison given in the biographical part of your dictionary.

Point out the *when* words found in the story.

Explain the meaning of *learned* in the fourth paragraph. Give the meaning of *teach*. Give sentences containing the forms of *teach*.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

insulated	telegraphy	batteries	operator
electric vote recorder		received his first patent	

4. Written Exercise.

Write in your own words the story of Edison's life, telling the incidents that you think would be most interesting to others in your class.

LESSON 111 — LITERATURE: CAPITAL O

1. Reading.

THE RANCHMAN'S RIDE

Hurrah for a ride on the prairies free
On a fiery untamed steed,
Where the curlews fly and the coyotes cry,
And a fragrant breeze goes whispering by;
Hurrah! and away with speed.

With left hand high on the bridle-rein,
And saddle girths cinched behind,
With lariat tied at the pommel's side,
And lusty bronchos true and tried,
We'll race with the whistling wind.

We are off and away, like a flash of light,
As swift as the shooting star;
As an arrow flies toward its distant prize,
O! on we whirl toward the shimmering skies;
Hurrah! Hurrah! Hurrah!

As free as a bird o'er billowy sea
We skim the flowered Divide;
Like sea mews strong we fly along,
While the earth resounds with galloping song
As we plunge through the fragrant tide.

Avaunt with your rides in crowded towns!
Give me the prairies free,
Where the curlews fly and the coyotes cry,
And the heart expands 'neath the azure sky;
Ah! that's the ride for me.

—W. L. Chittenden.

2. Study of Poem.

Why are the prairies described as "free"?
Mention all the things that the rider sees.
Where are exclamation marks used? Why?
Memorize the third stanza.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

steed	billowy
coyotes	goes whispering by
lariat	flowered Divide

4. Capital O.

Find in the poem a capital letter used as a word.
What other capital letter do you know that is used as a word?

Learn:

I and *O*, when used as words, are always capital letters.

LESSON 112 — COMPOSITION

1. Conversation.

Subject: *A River.*

- (a) Description.
- (b) Its uses.
- (c) Bridges.

2. Written Exercise.

Describe a boat ride you have had, and include any personal incidents of the trip that you think will be interesting to others.

*Rosenthal*

HOME AFTER THE FIRST VOYAGE

LESSON 113 — PICTURE STUDY

1. Conversation.

Study the above picture carefully. Read the title.

What do you see in the picture?

Where do you think the boy has been?

To whom do you think he is talking?

What do you think he is saying?

What adventures do you think he may have had on his voyage?

2. Written Exercise.

Imagine that you are the sailor shown in the picture and write the story of your adventures on your first voyage.

LESSON 114 — LITERATURE

1. Reading.

GRACE DARLING

Grace Darling lived with her father, the keeper of Longstone Lighthouse, on the northeast coast of England.

One wild, stormy night, as she lay in her little room, she heard cries for help. She sprang out of bed and called her father. Both dressed quickly and went out on the rocks, but it was so dark they could not see anything, nor could they hear anything above the noise of the storm. There was nothing for them to do but go back to the house and wait for daylight.

As soon as it grew light enough to see, they went out again. Now they could see the wreck and, by looking through Mr. Darling's glass, they could see people clinging to the vessel.

Mr. Darling shook his head sorrowfully, saying, "We cannot help them. Our boat could not live in a sea like this."

"Father, we must save them. I can't stand here and see them die." Grace ran to the boat, jumped in, and got the oars ready. Mr. Darling could not see her go alone; so he got in, too, and together they rowed toward the wreck.

The people clinging to the vessel saw them coming. How anxiously they watched the boat! Sometimes it seemed as though the angry waves would surely swallow it. But at last the boat reached them and one by one nine persons were taken from the wreck and carried safely to the lighthouse, where Grace took care of them.

Soon all England heard of Grace Darling and her heroic deed.

— *Selected.*

2. Study of Story.

Retell the story in your own words.

Do you know of anyone who has performed a brave deed? If you do, tell the story of the deed.

Why do we use a period after *Mr.* in the third paragraph? Why is *Mr.* begun with a capital letter?

Make a list of the *when* words found in the story.

Why do we use 's after *Mr. Darling* in the third paragraph? Read the direct quotations. How are they punctuated?

3. Written Exercise.

Write two paragraphs on one of the following subjects:

- (1) *Grace Darling.*
- (2) *A Brave Deed.*

LESSON 115 — COMPOSITION

1. Conversation.

Subject: *Life in the Water.*

- (a) Kinds — fish, frogs, oysters, etc.
- (b) Where found.
- (c) Habits of each.
- (d) Uses of each.

2. Written Exercise.

Write a paragraph on any one of the above topics.

LESSON 116 — COMPOSITION

1. Conversation.

Subject: *The Fishes.*

- | | | |
|-------------|----------------------------|-------------|
| (a) Kinds. | (c) Gills, tail, and fins. | (e) Habits. |
| (b) Shapes. | (d) Food. | (f) Uses. |

2. Written Exercise.

Imagine that you are a fish and write a letter to a boy who has been trying to catch you; or write a composition on "The Autobiography of a Fish."

LESSON 117 — *SWIM, SWAM, SWUM*

1. Development.

1. The fish *swims* fast.
2. The fishes *swim* fast.
3. The fish *swam* up the river.
4. The fishes *have swum* into deep water.
5. The fish *has swum* up the river.
6. The fish *had swum* into the deep water.

What forms of the word *swim* are used in these sentences?

What time do the first two sentences express? What forms of the word *swim* are used in them?

What time is expressed in sentence 3? What form of the word is used in the sentence?

What words are used with *swum* in the other sentences?

Learn:

Swim and *swims* express present time.

Swam expresses past time.

Swum is used with *have, has, had, etc.*

Read these sentences, filling the blanks with forms of *swim*:

1. I —— a mile yesterday.
2. Who has —— across the river?
3. You have —— across the river.
4. Ed and Tom —— to the shore.
5. Has he —— to the shore?

What forms of *grow, see, come, do, go, ring, and give* are used with *have*? Give the other forms of these words,

2. Written Exercise.

Write sentences, using different forms of the word *swim*.

LESSON 118—REVIEW OF CHAPTER

What is a myth?

What myths do you know?

Repeat from memory the first two stanzas of "March."

Use the following forms of *swim* in sentences:

swim	swum	has swum
swims	have swum	had swum
swam		

What letters are capitalized when used as words?

Write sentences containing these letters used as words.

Read the following sentences, filling the blanks with forms of *swim*:

1. Who —— across the lake yesterday?
2. Have you ever —— across the lake?
3. Who has —— a mile?
4. I —— a mile yesterday.
5. Had Robert —— across the lake before you ——
across it last Monday?

CHAPTER EIGHT



LESSON 119 — LITERATURE

1. Reading.

APRIL

Hidden no longer
 In moss-covered ledges,
Starring the wayside,
 Under the hedges,
Violet, pimpernel,
 Flashing with dew,
Daisy and asphodel
 Blossom anew.

Down in the bosky dells
 Everywhere,
Faintly their fairy bells
 Chime in the air.
Thanks to the sunshine!
 Thanks to the showers!
They come again, bloom again,
 Beautiful flowers!

—*Theophilus Hunter Hill.*

2. Study of Poem.

What are the earliest spring flowers?

Why do the first flowers grow “in ledges” and “under hedges”?

What flowers do you know that have “fairy bells”?

Memorize the last four lines of the poem.

LESSON 120 — COMPOSITION

Choose one of the following subjects, make an outline, and write a composition on it:

- (1) *The Changes I Have Noticed in the Spring.*
(If you live in the country.)
 - (2) *A Trip to the Country for a Spring Vacation.*
(If you live in the city.)
-

LESSON 121 — LETTER WRITING

Imagine you are away from home and write a letter to your mother or father, telling why you want to accept a dog or a cat that someone has offered to you.

LESSON 122 — PICTURE STUDY

1. Conversation.

Study the picture on the opposite page. Read the title.

Consult your dictionary for the difference in the meanings of *tale* and *tail*.

What does *tale* mean? What is a *fascinating tale*?

What *fascinating tale* is shown in the picture?

Is it a fascinating one to the cat and kittens?

Do you see in the picture the *tail* that fascinates them?

Tell what you think happened.

2. Written Exercise.

Write two paragraphs on these topics:

- (a) What I saw in the picture.
- (b) What I think happened.



A FASCINATING TALE

LESSON 123 — HOMONYMS

1. Development.

tale tail

Are the above words pronounced alike?

Are they alike in meaning?

Notice that *tale* and *tail* have:

- (a) the same pronunciation;
- (b) different meanings.

Such words are called **homonyms**.

Learn:

Homonyms are words that are pronounced alike but have different meanings.

Give the meanings of the following homonyms:

there	hear	see	red	to
their	here	sea	read	two
				too

2. Written Exercise.

Write sentences using the above homonyms.

LESSON 124 — WRITING DATES: KEEPING A DIARY

1. Conversation.

Write the following dates as you would write them for a diary, inserting the proper punctuation marks:

- (a) Monday the fourth day of April in the year nineteen hundred nineteen.
- (b) Sunday the eighth day of March in the year one thousand nine hundred fourteen.
- (c) The day and date of today.

Give reasons for the punctuation marks you have used in writing these dates.

2. Written Exercise.

Begin your diary and keep it for a month.

Under the date of today, write all the signs of spring you have noticed this year. If the season is autumn, record all the signs of winter that you have observed.

LESSON 125 — LITERATURE

1. Reading.

SPRING IN KENTUCKY

March is a month when the needle of my nature dips toward the country. I am away, greeting everything as it wakes out of a winter sleep, stretches arms upward and legs downward, and drinks goblet after goblet of young sunshine. I must find the dark green snowdrop and sometimes help to remove from her head, as she lifts it slowly from her couch, the frosted nightcap which the old nurse would insist that she should wear.

But most I love to see Nature do her spring house-cleaning in Kentucky, with the rain clouds for her water buckets, and the wind for her brooms. What an amount of drenching and sweeping she can do in a day! How she dashes pailfuls into every dirty corner, till the whole earth is as clean as a new floor!

Another day she attacks the piles of dead leaves, where they have lain since last October, and scatters them in a trice, so that every cranny may be sunned and aired. Or, grasping her long brooms by the handles, she will go into the woods and beat the icicles off the big trees as a housewife would brush down cobwebs.

This done, she begins to hang up soft, new curtains at the forest windows and to spread over her floor a new carpet of an emerald loveliness such as no mortal looms could ever have woven.

And then, at last, she sends out invitations through the south for the birds to come and spend the summer in Kentucky. The invitations are sent out in March, and accepted in April and May, and by June her house is full of visitors.

— *James Lane Allen.*

2. Study of Story.

In what month does the author begin to think of spring? How do plants stretch "arms upward and legs downward"?

Explain the meaning of *nightcap* in the first paragraph.

How does Nature "do her spring house-cleaning"?

After the house-cleaning what does Nature do next?

To whom does she send invitations to visit her?

Are these invitations accepted?

Find examples of compound words in the story.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

snowdrop	cranny	mortal	emerald
frosted nightcap		needle of my nature	dips

4. Written Exercise.

Write a paragraph telling how Nature cleans house.

LESSON 126 — COMPOSITION

1. Conversation.

Subject: *How to Beautify Our Surroundings.*

(a) Make a list of things that should be done to make the city, town, or country where you live more beautiful.

(b) Which of the things mentioned in your list can you do?

Example: Pick up pieces of paper.

2. Written Exercise.

Write a list answering topic (b).

LESSON 127—PRESENT, PAST: *FLY, SING, EAT, BLOW*

1. Present, Past.

grow	grew	grown
see	saw	seen
give	gave	given
swim	swam	swum
come	came	come
go	went	gone
ring	rang	rung
do	did	done
learn	learned	learned
teach	taught	taught

Which of the above columns contains words that express present time?

What time is expressed by the words in the second column?

Which column contains words that are used with *has*, *have*, *had*, etc.?

2. *Fly, Sing, Eat, Blow.*

In which of the above columns should you place the following words?

flew	eaten	blow
ate	sung	eat
blown	sang	blew
sing	fly	flown

3. Written Exercise.

Write sentences containing the following words:

fly	flew	flown
sing	sang	sung
eat	ate	eaten
blow	blew	blown

LESSON 128 — COMPOSITION

1. Conversation.

Subject: *The Birds.*

- (a) Those that remained all winter.
- (b) Those that have returned.
- (c) Those that have not yet returned.
- (d) The ones you know.
- (e) Those whose songs you recognize.

2. Written Exercise.

Write three lists of birds, using topics (a), (b), and (c) of the above list; or study the picture on the opposite page and write a paragraph about sparrows.

LESSON 129 — COMPOSITION

1. Conversation.

Subject: *A Bird I Know.*

- (a) Description.
- (b) The nest.
- (c) The eggs.
- (d) The young birds.
- (e) Their food.
- (f) When they migrate.

2. Written Exercise.

Write two paragraphs on one of these subjects:

- (1) *A Bird I Know.*
- (2) *A Bird Story.*

After you have made the corrections marked by your teacher, copy the paragraphs in your notebook.



THE SPARROWS' HOME

LESSON 130 — LITERATURE

1. Reading.

THE BIRDS AND I

The springtime belongs to the birds and me. We own it. We know when the mayflowers and the buttercups bloom. We know when the first frogs peep. We watch the awakening of the woods. We are wet by the warm April showers. We go where we will, and we are companions. Every tree and brook and blade of grass is ours; and our hearts are full of song.

There are boys who kill the birds, and girls who want to catch them and put them into cages, and there are others who steal their eggs. The birds are not partners with them; they are only servants. Birds, like people, sing for their friends, not for their masters. I am sure that one cannot think much of the springtime and the flowers if his heart is always set upon killing or catching something. We are happy when we are free, and so are the birds.

The birds and I get acquainted all over again every spring. They have seen strange lands in the winter, and all the brooks and woods have been covered with snow. So we run and romp together, and find all the nooks and crannies which we had half-forgotten since October. The birds remember the old places. The wrens pull the sticks from the old hollow rail and seem to be wild with joy to see the place again. They must be the same wrens that were here last year and the year before, for strangers could not make so much fuss over an old rail. The bluebirds and wrens look into every crack and corner for a place in which to build, and the robins and chipping-sparrows explore every tree in the old orchard.

If the birds want to live with us, we should encourage them. The first thing to do is to leave them alone. Let them be as free from danger and fear as you and I. Take the hammer off the old gun, give pussy so much to eat that she will not care to hunt for birds, and keep away the boys who steal eggs and who carry sling-shots and throw stones. Plant trees and bushes about the borders of the place, and let some of them, at least,

grow into tangles; then, even in the back yard, the wary cat-bird may make its home.

— *L. H. Bailey.*

2. Study of Story.

For whom does the author say the birds sing?

What reasons does he give for the belief that the birds remember old places?

To whom does the author say the spring belongs? Why does he think so?

How does he feel toward the birds?

How can we encourage birds to come to our trees?

What birds that come to trees near your home do you know?

Retell the story in your own words.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

partners

mayflowers

wary

grow into tangles

LESSON 131 — COMPOSITION

1. Conversation.

Subject: *Making a Bird House.*

(a) Of what material made.

(b) How it is made.

(c) Where it is placed.

Look at the picture on page 125.

What kind of house have these birds?

2. Written Exercise.

Write three paragraphs, following the topics given above.



DARIUS GREEN AND HIS FLYING MACHINE

LESSON 132 — PICTURE STUDY

Study the four parts of the picture on the opposite page.

In scene 1, what plan is Darius making?

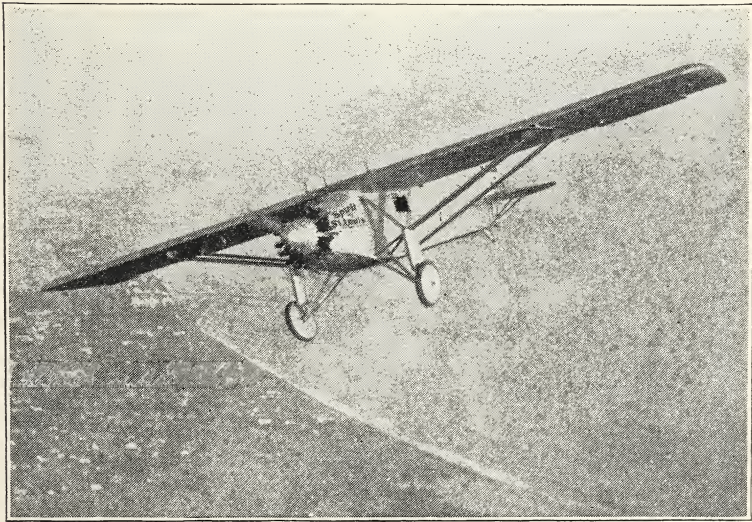
In scene 2, how does he prepare to carry out his plan?

What do you imagine the other boys think of Darius's plan?

Describe the flying machine of scene 3. Do you think it will enable Darius to fly?

Imagine you are Darius in scene 4 and describe your feelings. Imagine you are one of the other boys and tell what you said to Darius.

Write the story suggested by the picture.



A MODERN AIRPLANE, THE SPIRIT OF ST. LOUIS

LESSON 133 — COMPOSITION

Subject: *The Airplane.*

Compare the modern airplane with the flying machine made by Darius Green.

LESSON 134—REVIEW OF CHAPTER

Repeat from memory the two stanzas of "April."

Write a date giving day of the week, day of the month, the month, and the year.

Give reasons for the punctuation marks you used.

What are homonyms?

What homonyms do you know?

Write sentences using the following homonyms:

there	hear	see	red	tale	to
their	here	sea	read	tail	too
					two

Give the different forms of *blow*, *fly*, *eat*, and *sing*.

Write sentences containing these forms.

Read the following sentences, filling the blanks with forms of *blow*, *fly*, *eat*, and *sing*:

1. The wind —— very hard yesterday.
2. It has —— hard for a week.
3. An eagle —— across the lake yesterday.
4. The birds have —— south.
5. Who —— dinner with you yesterday?
6. Have you —— your dinner?
7. Who —— yesterday?
8. Has Mary —— this song?

CHAPTER NINE



LESSON 135 — LITERATURE

1. Reading.

SPRING

There's something in the air
That's new and sweet and rare —
A scent of summer things,
A whir as if of wings.

There's something, too, that's new
In the color of the blue
That's in the morning sky,
Before the sun is high.

And all this changing tint,
This whispering stir and hint
Of bud and bloom and wing,
Is the coming of the spring.

—*Nora Perry.*

2. Study of Poem.

What does the first stanza tell you? The second? The third?

Have you noticed any change in the color of the sky in the spring?

What hints of spring have you noticed?

Why is spring such a joyous season?

What does the poet mean by "wing" in the last stanza?

What is the "whispering stir" the poet mentions?

LESSON 136 — COMPOSITION

1. Conversation.

Subject: *My Garden.*

Ask your father for a small piece of ground for a garden.

Do you want a flower garden, a vegetable garden, or both?

Name some vegetables you would like to grow.

Name some flowers you would like to grow.

Where is the plot of ground located?

How large is it?

Is there a fence or a walk near it?

Are there trees near it?

Is it well to have trees near a garden?

At what time of day does the sun shine on the garden?

Which is the better for your garden, the morning sun or the afternoon sun?

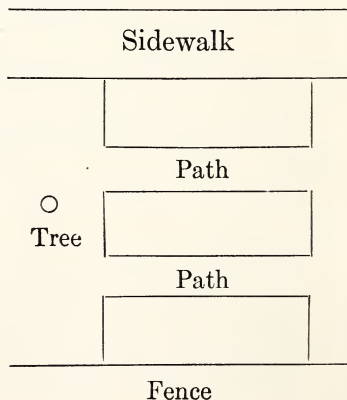
Describe your garden as if to one who has never seen it.

2. Written Exercise.

Draw a diagram of your plot of ground, using an inch on your paper for every yard of ground.

Divide your garden into beds, if there are to be more than one.

The diagram shown here will indicate a general plan for you to follow.



LESSON 137 — COMPOSITION

1. Conversation.

Subject: *My Garden (Continued)*.

- (a) How I shall prepare soil for planting.
- (b) Fertilizer I shall use.

2. Written Exercise.

Write a paragraph telling how you will prepare the soil for planting.

LESSON 138 — LETTER WRITING

Write to a seed company asking for a catalogue and telling what varieties of flowers and vegetables you wish to grow.

Before handing the letter to your teacher compare it with the form given on page 66, and make any needed corrections in it.

LESSON 139 — COMPOSITION

1. Conversation.

Subject: *My Garden (Continued)*.

- (a) Seeds I shall choose for the garden.
- (b) Where to be planted; what will grow near a fence; near the walk or paths.
- (c) The planting.

2. Written Exercise.

Show on the diagram where you will plant different kinds of seeds.

LESSON 140 — LITERATURE

1. Reading.

A SEED

A wonderful thing is a seed,
 The one thing deathless forever;
 Forever old and forever new,
 Forever faithful and utterly true,
 Fickle and faithless never.

Plant lilies and lilies will bloom;
 Plant roses and roses will grow;
 Plant hate and hate to life will spring;
 Plant love and love to you will bring
 The fruit of the seed you sow.

— *Selected.*

2. Study of Poem.

Why does the poet say that a seed is wonderful?
 If you plant lilies what will grow?
 What else does the poem say that you plant and reap?
 What may we learn from the poem?
 Memorize the second stanza.

LESSON 141 — *BLOOM: SOW: SPRING: BRING*

1. Development.

bloom, bloomed; sow, sowed, sown; spring, sprang, sprung;
 bring, brought.

Arrange these words in columns as in Lesson 127.

Which words can be placed in more than one column?

2. Written Exercise.

Use the different forms of *bloom*, *sow*, *spring*, and *bring*
 in sentences.

LESSON 142 — RULES FOR GARDENING

1. Conversation.

Subject: *Some Rules for Gardening.*

(a) PREPARATION

Select the sunniest place in your yard for planting the seeds. Avoid a place where the dripping from the roof will fall on the beds.

Dig up the beds, as early as possible, a foot deep.

Mix with the soil some rich earth, well-rotted manure, or leaf mold from the woods.

Rake the beds and keep the soil fine and free from lumps.

(b) PLANTING SEEDS

See the directions on the seed packet.

(c) WATERING THE GARDEN

Sprinkle the beds every day, if necessary, until the plants are one inch high.

Do not allow the soil to become dry.

When the plants are two or three inches high, sprinkle thoroughly every few days, instead of lightly every day.

Water in the morning and evening.

(d) THINNING PLANTS IN THE GARDEN

Avoid having plants too crowded.

Thin the plants when they are two or three inches high, on a cloudy day when the soil is moist.

Transplant seedlings pulled up to another bed, or give them to some friend.

Take up a little soil with each plant.

Use a trowel, an old kitchen fork, or a small, flat, thin stick.

— *Home Gardening Association, Cleveland, Ohio.*

How many of these directions have you followed?

How many will you follow in your gardening?

Would you omit any of the directions in this list?
 Would you add any others?

2. Written Exercise.

Copy these rules in your notebook.

LESSON 143 — LITERATURE

1. Reading.

GARDENING

“Eternal gardening is the price of liberty” is a motto that I should put over the gateway of my garden, if I had a gate. And yet it is not wholly true; for there is no liberty in gardening. The man who undertakes a garden has planted a seed that will keep him awake nights, drive rest from his bones, and sleep from his pillow. Hardly is the garden planted when he must begin to hoe it. The weeds have sprung up all over it in a night. They shine and wave in redundant life.

And the weeds are not all. I awake in the morning (and a thriving garden will wake a person up two hours before he ought to be out of bed) and think of the tomato plants — the leaves like fine lacework, owing to black bugs that skip around and can't be caught. Somebody ought to get up before the dew is off and sprinkle soot on the leaves. I wonder if it is I. Soot is so much blacker than bugs that they are disgusted and go away. You can't get up too early if you have a garden. I think that, on the whole, it would be best to sit up all night and sleep daytimes. Things appear to go on in the night in the garden uncommonly. It would be less trouble to stay up than it is to get up so early.

— *Charles Dudley Warner.*

2. Study of Selection.

Read the motto at the beginning of the selection. Explain it. Where would the author put this motto?

What does he say you must first do to make your garden a good one?

The author humorously tells us that hard work is the price of success in gardening. Is it the way to succeed in any undertaking?

What two pests of the garden does he name?

What plan for ridding the tomato plants of bugs does the author give?

Find three words in the second paragraph that are pronounced alike, but spelled differently. What are such words called?

Find a form of *spring* in the first paragraph. Name the other forms of the word.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

undertakes	redundant	uncommonly
price of liberty	drive rest from his bones	

4. Written Exercise.

Write a paragraph telling how you would take care of a garden.

5. Practice Work.

Find the words "I wonder if it is I" in the second paragraph of the selection.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|----------------------------|------------------------------|
| 1. I wonder if it is I. | 6. I wonder if it was I. |
| 2. I wonder if it is he. | 7. I wonder if it was he. |
| 3. I wonder if it is she. | 8. I wonder if it was she. |
| 4. I wonder if it is we. | 9. I wonder if it was we. |
| 5. I wonder if it is they. | 10. I wonder if it was they. |



AN APPLE ORCHARD IN WEST VIRGINIA

LESSON 144 — LITERATURE

1. Reading.

AN APPLE ORCHARD IN THE SPRING

Have you seen an apple orchard in the spring?

In the spring?

An English apple orchard in the spring?

When the spreading trees are hoary

With their wealth of promised glory,

And the mavis pipes his story

In the spring!

Have you plucked the apple blossoms in the spring?

In the spring?

And caught their subtle odors in the spring?

Pink buds bursting at the light,
 Crumpled petals baby-white,
 Just to touch them a delight —
 In the spring!

Have you walked beneath the blossoms in the spring?
 In the spring?
 Beneath the apple blossoms in the spring?
 When the pink cascades are falling,
 And the silver brooklets brawling,
 And the cuckoo bird is calling,
 In the spring?

If you have not, then you know not, in the spring,
 In the spring,
 Half the color, beauty, wonder of the spring.
 No sight can I remember
 Half so precious, half so tender,
 As the apple blossoms render
 In the spring!

— *William Martin.*

2. Study of Poem.

What questions are asked in the first three stanzas?

Read the last stanza.

What have you missed if you have not seen an "apple orchard in the spring"?

Look at the picture on the opposite page.

Describe the orchard shown in it; or describe an apple orchard you have seen in bloom.

3. Written Exercise.

Select one of the following subjects and write a paragraph on it:

(1) *An Apple Orchard I Have Seen in Blossom.*

(2) *The Apple Orchard of the Poem.*

LESSON 145 — *IN: INTO*

1. Development.

1. John is *in* the garden.
2. Henry will go *into* the garden.

What does the first sentence mean?

What does the second sentence mean?

Learn:

In is used in telling the place where some person or thing is.

Into shows motion from one place to another.

Explain the use of *in* and *into* in the following sentences:

1. The boys are in the house.
2. The boys went into the house.
3. The boat is in the water.
4. The boat glided into the water.
5. The ink is in the bottle.
6. Put the ink into the bottle.
7. Henry walked in the orchard.
8. Henry walked into the orchard.
9. The fishes swim in the river.
10. James jumped into the river.

Give other sentences that contain *in* and *into*.

2. Written Exercise.

Write the following sentences, filling the blanks with *in* or *into*:

1. I worked —— the garden.
2. I put seeds —— the ground.
3. Nearly all the plants grew —— my garden.
4. I carried water —— the garden.
5. The water was —— a sprinkler.
6. I took them —— the house.

LESSON 146 — COMPOSITION

1. Conversation.

Subject: *Our School Grounds.*

(a) Appearance.

(c) Shrubs needed.

(b) Trees needed.

(d) Flowers needed.

2. Written Exercise.

Draw a plan of your school grounds, showing where you have trees, shrubs, vines, and flowers. Show where you would plant additional ones.

LESSON 147 — LITERATURE

1. Reading.

THE SCHOOLHOUSE YARD

The schoolhouse yard was so big and bare,
No pleasant shadow or leafy trees;
There was room enough, and some to spare,
To plant as many as ever you please.

So first we set there a little pine,
For the wind to play its tunes upon,
And a paper birch, so white and fine,
For us children to write our secrets on.

Then two little elms to build an arch,
Right over the gate where they grow up tall,
And a maple for tiny blooms in March,
And scarlet leaves in the early fall.

A cedar tree for its pleasant smell,
A mountain ash for its berries bright,
A beech for its shade and nuts as well,
And a locust tree for its blossoms white.

Then last we planted an acorn small,
 To grow in its time a sturdy oak;
 And somehow it seemed to us children all
 That this was the funniest joke,

For sweet Miss Mary smiling said,
 "The other trees are your very own,
 But this little oak we will plant instead
 For your grandchildren, and them alone."

I wonder now if the little folk
 That come, in the days that are to be,
 To frolic under the future oak,
 Will be as merry and glad as we.

— *Elizabeth Howland Thomas.*

2. Study of Poem.

What trees did these children plant?
 Why did they plant them?
 Do you like their reasons for planting them?
 Which trees did they plant for themselves? Which did
 they plant for others?

3. Written Exercise.

Where did you say, in Lesson 146, you would plant trees, shrubs, vines, and flowers?

Write a paragraph telling why you would plant them there.

LESSON 148 — SUMMARIZING DIARIES

Conversation.

Summarize your diaries for the month, begun in Lesson 124.

LESSON 149—REVIEW OF CHAPTER

Give the different forms of *bloom*, *sow*, *spring*, and *bring*.

Give sentences containing these forms.

Explain the uses of *in* and *into*.

Give sentences containing *in* and *into* correctly used.

Write a business letter ordering some seeds for your garden or a particular kind of potato for planting.

Repeat from memory the second stanza of "A Seed."

Read the following sentences, filling the blanks with forms of *bloom*, *sow*, *spring*, and *bring*:

1. Our roses —— a month ago.
2. He —— the grain yesterday.
3. He has —— all kinds of grain.
4. John —— to his feet.
5. They have —— to arms.
6. Harry —— a basket of fruit.
7. The boy has —— your lunch.

CHAPTER TEN



LESSON 150 — LITERATURE

1. Reading.

PIPPA'S HOLIDAY

Pippa lived in a large factory town. The great mills were built on the banks of the river, that its power might turn their machinery. There were many of these mills, for here were manufactured great bolts of silk and thousands of spools of silk thread every day.

Little Pippa worked in one of the great mills every day. She loved the bright colors of the dyes, loved to guide the shining threads truly and firmly on the shuttle or spool. She was happy when she met a beautiful woman, clothed in wonderful silks, for she would whisper to herself, "How beautiful you are! I helped to make you look beautiful."

Every week day but one through all the year Pippa worked in the factory. One day each year she had for her very own — one bright, perfect, wonderful day. Pippa called it "my own day." She was glad when each Sabbath came, glad to go into the great, wonderfully lighted church, and the Sabbath she called God's day. But this one day was her own; from morning till night she could do what she pleased.

One day when she came home from work, she said, "Tomorrow will be my own day." And before she went to sleep she looked out at the great starry heaven and whispered softly, "Please make my day a bright day." She slept soundly all night, and when she opened her eyes in the morning her first thought was, "Is it a sunny day?"

Jumping out of bed, she ran to the window and looked

out; and, oh, what a bright, sunny world greeted her! It filled her heart with joy, and she sang her happiest, gladdest song:

“The year’s at the spring
And day’s at the morn;
Morning’s at seven;
The hillside’s dew-pearled;
The lark’s on the wing;
The snail’s on the thorn;
God’s in his heaven —
All’s right with the world.”

She dressed quickly, ate her simple breakfast, and went out of doors, for she always spent her own day, if possible, in the woods. The woods were a long way from her house, but she liked to walk; so on she went, singing all the way, her little bare feet making marks in the sand. Little Pippa wore shoes only in the coldest weather.

As she went, singing all the way, Pippa passed a house where a blind woman lived. The blind woman was sitting on her porch — sad and still. She thought the world was a dreary place to live in, very dark and lonely; but, as Pippa ran by, the woman heard her glad little song,

“God’s in his heaven —
All’s right with the world.”

It made her day bright, and she said, “Why, it’s true; all’s well with my world. God’s in his heaven.”

Little Pippa ran singing along, until she came to the house of a great artist — a man who painted such wonderful pictures that they seemed to be really living. But this morning his paints did not work to please him and he felt dissatisfied and unhappy. Suddenly he heard Pippa’s clear voice caroling like a bird’s as she ran by. He hurried to the door and saw Pippa, her face raised to the sky she loved so dearly, her hat hanging by the strings around her neck, her hair shining like gold in the

sun, and her little bare, white feet pattering along, as her voice rang out, clear and sweet,

“God’s in his heaven —
All’s right with the world.”

The artist painted her picture, just as he saw her, and he called it “Joy.” It was a wonderful picture — the most beautiful one he had ever painted.

Pippa ran on and on, until she came to a man sitting by the roadside. He should have been doing his Master’s work, but he was discouraged, and he did not feel brave enough or good enough or strong enough. When he heard Pippa’s song and saw her flit by, he suddenly knew that he was strong and brave and good. So he rose and went about his Master’s work.

Pippa ran on, and found her woods. Never before did the birds sing more merrily, the river shine and ripple and gurgle more cheerily, or more perfect flowers grow for her pleasure. All the wonders of the woods came out to add to her joy, and she went home with her dress full of flowers.

Perhaps she was tired, but she was happy, and she whispered softly to the stars, “I did not find anyone to help; so I just helped myself to be happy and good and full of joy. You understand, O God, in Your heaven.”

— *Carolyn S. Bailey.*

2. Study of Story.

The beautiful story “Pippa Passes” is told in a poem by Robert Browning. The lines of poetry quoted are from this poem.

Describe the town in which Pippa lived.

In what kind of mill did she work?

How did she spend her one day’s vacation each year?

Who heard her song and were made happier by it?

Did she know that she had helped others by her song?

Memorize the stanza at the top of page 145.

Explain the uses of *in* and *into* in the third paragraph.

Find a letter used as a word in the last line of the story. What other capital letter is used as a word?

Find a form of *sing* in the fifth paragraph and of *eat* in the sixth. Name the other forms of these words.

LESSON 151 — *RUN, RAN, RUN*

1. Development.

1. *Run* to the window.
2. Ruth *runs* to the window.
3. Pippa *ran* to the window.
4. She *has run* there many times.
5. They *have run* there often.
6. He *had run* there before she came.

Notice the forms of the word *run* that are used in the above sentences.

Which sentences express present time? Which forms of *run* are used in these sentences?

What time is expressed in sentence 3? Which form of the word is used in this sentence?

Which form is used with *has*, *have*, and *had* in sentences 4, 5, and 6?

Learn:

***Run* and *runs* are used to express present time.**

***Ran* is used to express past time.**

***Run* is used with *have*, *has*, *had*, etc.**

In the story of Lesson 150, find a sentence that contains *ran*. What time is expressed by this sentence?

2. Written Exercise.

Use the following in sentences: *run*, *ran*, *have run*, *has run*, *had run*.

LESSON 152 — LITERATURE

1. Reading.

THE ANT AND THE GRASSHOPPER

One fine summer day a Grasshopper was out in a field. She felt so gay that she sang and sang, and was as happy as the day was long.

By and by an Ant came along; she had a grain of corn which she was taking to her home. The Ant was small, and it was hard work for her to drag and roll the grain along.

"Why not come and chat with me?" said the Grasshopper. "Why do you spend the whole day toiling in that way?"

"I am helping to lay up food for the winter," said the Ant. "I should advise you to do the same thing."

"Why bother about winter?" said the Grasshopper. "We have plenty of food now, and winter is a long way off."

But the Ant went on her way and kept on toiling all day.

When winter came, the Grasshopper had no food. She went to borrow from the Ant; but she would not lend, since she had only grain enough for her own use.

The Grasshopper was left to starve, while the Ant lived all winter on the grain she had stored away.

— *Æsop.*

2. Study of Story.

Tell the story of the ant and the grasshopper.

What characteristics of the ant and the grasshopper does the story illustrate?

Why do the words *Grasshopper* and *Ant* begin with capital letters in this story?

What kind of quotation is used in this story?

What compound word is there in the story? What two words are joined to form it?

Find in the next to the last paragraph a form of the word *go*. Name other forms of this word and give sentences containing them.

LESSON 153 — COMPOSITION

1. Conversation.

Subject: *The Grasshopper.*

(a) Description.

(c) Food.

(b) Where it lives.

(d) Habits.

2. Written Exercise.

Write a paragraph about the grasshopper.

LESSON 154 — LITERATURE

1. Reading.

THE OUT-OF-DOOR BOY

The out-of-door boy is the fellow for me,
 Who finds a companion in mountain and sea;
 Who likes to go camping, who likes to be near
 His good mother nature all thro' the long year;
 Who never complains when a rough spot is met,
 Whose flag at the masthead of honor is set,
 Who's strong in his labor and strong in his play,
 Who has an ambition to better each day.

The boy who loves nature and all that she lends,
 With all creatures living is bound to be friends —
 He may be a huntsman or fisher, and still
 Be prince of the river and king of the hill.
 The out-of-door boy is the fellow for me,
 Who betters his pastimes whatever they be;
 May he grow in his numbers till every boy
 Is an out-of-door scholar, partaking its joy.

— *Selected.*

2. Study of Poem.

What three words in the first line are joined by hyphens to form one word? What is such a word called?

What does out-of-door life do for the boy?

What out-of-door sports would you like to enjoy in the summer vacation? See the picture on page 156.

Memorize the second stanza.

LESSON 155 — COMPOSITION

Write a composition on any subject suggested to you by the poem of the preceding lesson. If you have gone fishing or camping, you will think of incidents that will be interesting to others. The poem may suggest a trip to the woods you have taken or a picnic you have attended.

LESSON 156 — RULES FOR FLOWER GARDENING

1. Conversation.

Which of the following rules do you observe?

FLOWERS

Pick flowers regularly to prevent their going to seed.

Pick them every day and more will bloom.

Keep beautiful, fresh flowers in your house and share them with the sick.

Allow the best flowers to go to seed for next year's garden.

THINGS TO REMEMBER

Dig deep and make the soil fine on the surface.

Keep pulling out the weeds all summer.

Sprinkle the seeds every day if the ground is dry.

Water the bed thoroughly every few days if there is no rain.

Keep your garden neat.

Flowers require attention all summer.

By attending to these things you will have flowers all summer and for the flower show in the autumn.

— *Selected.*

2. Written Exercise.

Copy these rules for flower gardening in your notebook.

LESSON 157 — LETTER WRITING

Write a letter applying for a position for six weeks of your vacation, giving your age, experience, etc. First study the letter shown on page 67.

GENERAL SUMMARY OF PART ONE

LESSON 158 — CAPITAL LETTERS: PUNCTUATION:
PLURALS

1. A capital letter is used for the word *O* (p. 111).

2. Punctuation:

- (a) A comma or commas separate words of address from the rest of the sentence (p. 46).
- (b) Commas separate the parts of a divided quotation from the words that divide it, unless the meaning of the sentence requires other marks (p. 94).
- (c) Quotation marks enclose each part of a divided quotation (p. 94).
- (d) A hyphen separates the parts of some compound words (p. 79).

3. Forming Plurals:

- (a) Words ending in *s*, *x*, *z*, *sh*, and *ch* form their plurals by adding *es* to the singular (p. 38).
- (b) Most words ending in *f* or *fe* form their plurals by changing the *f* or *fe* to *v* and adding *es* (p. 56).
- (c) Most words ending in *y* form their plurals by changing *y* to *i* and adding *es* (p. 65).

LESSON 159 — DEFINITIONS: GENERAL RULES

1. Definitions:

- (a) A compound word is formed by joining two or more words (p. 79).
- (b) An indirect quotation tells what a speaker has said, without giving his exact words (p. 93).
- (c) Homonyms are words that are pronounced alike but have different meanings (p. 120).

2. General Rules:

- (a) A business letter contains the address of the person or firm to which it is written (p. 66).
- (b) Most short words that describe are compared by adding *er* when comparing two persons or things, and *est* when comparing more than two (p. 19).
- (c) Long words are compared by using *more* or *less* when comparing two persons or things, and *most* or *least* when comparing more than two (p. 19)

 LESSON 160 — CORRECT USE OF WORDS
Correct Use of Words:

- (a) *Learn* means to gain knowledge; *teach* means to give knowledge (p. 42).
- (b) *In* is used in telling the place where some person or thing is; *into* shows motion from one place to another (p. 140).
- (c) Give sentences containing the following forms:

<i>Present</i>	<i>Past</i>	<i>With "have," etc.</i>
see	saw	seen (p. 9)
come	came	come (p. 30)
learn	learned	learned (p. 43)
teach	taught	taught (p. 43)
do	did	done (p. 53)
give	gave	given (p. 68)
ring	rang	rung (p. 73)
go	went	gone (p. 92)
swim	swam	swum (p. 115)
eat	ate	eaten (p. 123)
blow	blew	blown (p. 123)
sing	sang	sung (p. 123)
fly	flew	flown (p. 123)
bloom	bloomed	bloomed (p. 134)
sow	sowed	sown (p. 134)
spring	sprang	sprung (p. 134)
bring	brought	brought (p. 134)
run	ran	run (p. 147)

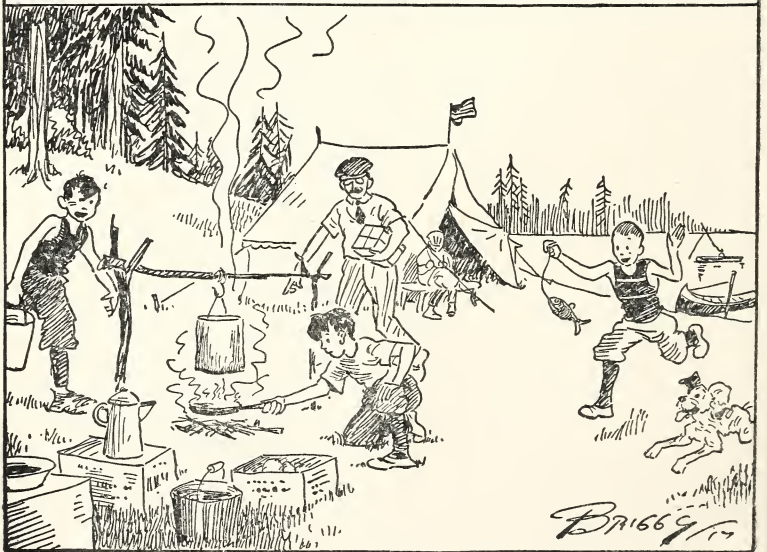
(d) Give sentences containing these homonyms (p. 120):

tail	there	hear	sea	red	to
tale	their	here	see	read	too
					two

(e) Give sentences containing *when* words (p. 78).

GOOD ENGLISH

PART II



VACATION JOYS

GOOD ENGLISH

PART II

CHAPTER ONE



LESSON 1 — LITERATURE

1. Reading.

THE CHILD'S STORY

Once upon a time, a good many years ago, there was a traveler, and he set out upon a journey. It was a magic journey, and was to seem very long when he began it, and very short when he got half way through.

He traveled along a rather dark path for some little time without meeting anything, until at last he came to a beautiful child. He said to the child, "What do you do here?" And the child said, "I am always at play. Come and play with me!"

So he played with the child the whole day long, and they were very merry. The sky was so blue, the sun was so bright, the water was so sparkling, the leaves were so green, the flowers were so lovely, and they heard such singing birds, and saw so many butterflies, that everything was beautiful. This was in fine weather. When it rained, they liked to watch the falling drops and to smell the fresh scents. When it blew, it was delightful to listen to the wind, and fancy what it said, as it came rushing from its home — where was that, they wondered? — whistling and howling, driving the clouds before it, bending the trees,

rumbling in the chimneys, shaking the house, and making the sea roar in fury. But when it snowed, that was best of all; for they liked nothing so well as to look up at the white flakes falling fast and thick, like down from the breasts of millions of white birds; and to see how smooth and deep the drift was; and to listen to the hush upon the paths and roads.

They had plenty of the finest toys in the world, and the most astonishing picture books; all about scimitars and slippers and turbans and dwarfs and giants and genii and fairies and blue-beards and beanstalks and riches and caverns and forests, and all new and all true.

But suddenly, one day, the traveler lost the child. He called to him over and over again, but got no answer. So he went upon his road, and went on for a little while without meeting anything, until at last he came to a handsome boy. So he said to the boy, "What do you do here?" And the boy said, "I am always learning. Come and learn with me."

So he learned with that boy about Jupiter and Juno, and the Greeks and the Romans, and I don't know what, and learned more than I could tell — or he either, for he soon forgot a great deal of it. But they were not always learning; they had the merriest games that ever were played. They rowed upon the river in summer, and skated on the ice in winter; they were active afoot and active on horseback, at cricket and at all games of ball; at prisoners' base, hare and hounds, follow my leader, and more sports than I can think of; nobody could beat them. They had holidays, too, and Twelfth cakes, and parties where they danced till midnight, and real theaters where they saw palaces of real gold and silver rise out of the real earth, and saw all the wonders of the world at once. As to friends, they had such dear friends and so many of them, that I lack the time to reckon them up. They were all young, like the handsome boy, and were never to be strange to one another all their lives through.

Still, one day, in the midst of all these pleasures, the traveler lost the boy as he had lost the child, and after calling to him in vain went on upon his journey.

— *Charles Dickens.*

2. Study of Story.

What question did the traveler ask the child? Give the child's answer.

What things helped to make the traveler and the child happy in fine weather? How did they feel when the wind blew?

What season did they like best? Why?

Do you think the toys mentioned in the story were really the "finest in the world," or was that merely the child's opinion of them?

Who thought that the stories in the picture books were "all new and all true"?

In what story did the traveler and the child read about a beanstalk?

In what collection of stories did they read about scimitars, slippers, turbans, and genii?

What happened suddenly one day?

What question did the traveler ask the boy? Read the boy's answer.

Charles Dickens, who wrote this story, was an Englishman. Schoolboys in England begin to study Latin and Greek at an earlier age than boys in America. Read the lines that refer to this custom.

What games mentioned in this story are not played by the boys of your school?

What do you think the "magic journey" is? How far have you traveled on this journey?

Look at the picture on page 157. What does it suggest to you?

Read the lines that tell how the summer days seemed to the child and the traveler. How many times is the word *so* used in these lines? Read the lines, omitting *so*. What difference does the omission of the word make in the description?

Read the lines that describe the picture books. How many times is *and* used in these lines? Read the lines, omitting *and* until you come to *caverns*. Which sounds more like a child's description, the one Dickens wrote, or the one with *and* omitted?

What form of *blow* is found in the third paragraph? Give sentences containing other forms of the word.

What forms of *come* and *go* are there in the fifth paragraph? Give sentences containing other forms of these words.

What homonyms do you find in the third paragraph of the story?

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

rumbling	down	astonishing	afoot
Twelfth cakes		fancy	what it said
	lack the time to reckon it up		

LESSON 2 — COMPOSITION

The traveler and the child thought that all seasons were beautiful. They liked the flowers and the birds and the blue sky of summer. They liked the windy days of spring and autumn, but they liked winter best of all. Is there a season that you like best of all?

Discuss the following subject, using the topics given:

The Season I Like Best.

- (a) My favorite season.
- (b) The weather in this season.
- (c) What the season brings.
- (d) The games in this season.
- (e) The holidays in this season.

LESSON 3 — COMPOSITION

Write a composition upon "The Season I Like Best," first making an outline similar to that of Lesson 2. You should not only name your choice of the seasons, but tell why you chose it, and what your chosen season brings that you particularly like.

If you prefer, study the picture on page 156 and write a composition on "Summer Joys." Discuss the various sports shown in the picture and mention any personal incidents that you think will interest others. You should tell which sports you like best and give reasons for your preference. First make an outline to guide you.

LESSON 4 — THE PARAGRAPH

1. The Paragraph.

Into how many paragraphs is the story of Lesson 1 divided?

What line in each paragraph is indented?

How many sentences are there in the first paragraph? What is told in the first sentence? In the second sentence? What is the main thought of this paragraph?

A paragraph may consist of one sentence, but it generally contains several sentences that refer to the same main thought, or topic. The first paragraph of this story contains two sentences, each of which refers to the same general topic. What is this topic? What is the topic of the second paragraph? What is the topic of the third paragraph? Of the fourth? Of the fifth? Of the sixth?

Open your reader to the first story and give the topic of each of the first few paragraphs.

In some cases the division of a story into paragraphs may be easily made; in other cases it is difficult to make, because a sentence may refer to the thought of two paragraphs and may be properly placed in either. Paragraphing, therefore, cannot always be determined with absolute exactness.

The author of the following selection wrote it in two paragraphs, but it is printed here in one. Where do you think the second paragraph began as the author wrote it? Give a reason for your answer.

As Gluck gazed, fresh grass sprang beside the new streams, and creeping plants grew and climbed among the moistening soil. Young flowers opened suddenly along the river sides, as stars leap out when twilight is deepening, and thickets of myrtle and tendrils of vine cast lengthening shadows over the valley as they grew. And thus the Treasure Valley became a garden again, and the inheritance which had been lost by cruelty was regained by love. And Gluck went and dwelt in the valley, and the poor were never driven from his door; so that his barns became full of corn, and his house of treasure. For him the river had, according to the dwarf's promise, become a River of Gold.

— *John Ruskin.*

2. *We were, You were, They were.*

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|------------------------------|------------------------------|
| 1. We were here yesterday. | 4. Were we here yesterday? |
| 2. You were here yesterday. | 5. Were you here yesterday? |
| 3. They were here yesterday. | 6. Were they here yesterday? |

Read the following sentences, filling the blanks with *we were, you were, they were, were we, were you, were they*:

- | | |
|-------------------------|---------------------------|
| 1. — here yesterday. | 4. — here before? |
| 2. — at home yesterday. | 5. — at the circus? |
| 3. — here last week. | 6. — at school yesterday? |

LESSON 5 — PUNCTUATING DIRECT QUOTATIONS

1. Development.

(a) You have learned that when we use the exact words of another person, we are said to *quote* them. To show that the exact words are repeated we use *quotation marks* before and after the words. The mark (“) is put before the quoted words, and the mark (”) after them.

Example:

The daisies say, “We dance.”

(b) When a long quotation continues through more than one paragraph or stanza, the mark (“) is repeated at the beginning of each paragraph or stanza, but the mark (”) is not used until the whole quotation ends. Find an example of this rule on page 15.

(c) A short quotation is separated from the preceding part of the sentence that contains it, by a comma. See the second paragraph on page 157. If the quotation is long, a colon generally precedes it. See the last paragraph on page 54.

(d) In a direct quotation that consists of one or more sentences, each sentence begins with a capital letter. Find an example in the second paragraph on page 157.

(e) Quoted sentences should be followed by the marks they would require if not quoted, except that a comma is used in place of a period when the main sentence continues after the quotation ends. The question mark and the exclamation mark, when they end a quotation, are placed inside the quotation mark.

Examples:

1. “I am always learning,” said the boy.
2. “Hurrah for the snow!” called the child.
3. “Will you play with me?” asked the child.

(f) Sometimes we find a quotation that has within it another quotation. For a quotation within a quotation single marks (‘) and (’) are used.

Example:

Dickens tells us, “The traveler asked the boy, ‘What are you doing?’ and the boy answered, ‘I am always learning.’”

(g) Each part of a divided quotation is enclosed in quotation marks. Find an example of this rule on page 15.

2. Written Exercise.

Copy from the story on page 55 a quotation that is preceded by a colon.

Copy a quotation that is followed by a question mark or an exclamation mark.

Write a sentence that contains a quotation within a quotation.

Write a sentence that contains a divided quotation.

LESSON 6 — WRITING DIRECT QUOTATIONS: *BRING, BROUGHT (Review)*

1. Writing Direct Quotations.

Write ten sentences containing direct quotations.

Examine your work by means of the following questions:

1. Are quotation marks placed before and after the quoted words?
2. Is each quotation correctly separated from the rest of the sentence?
3. Does each quotation that is a sentence begin with a capital letter?
4. Is each quoted sentence followed by the correct punctuation mark?

Be prepared to write any of your sentences upon the blackboard and to explain capital letters and punctuation.

2. *Bring, Brought.*

Read the following sentences, filling the blanks with forms of *bring*:

1. Did you —— me a drink?
 2. John —— the apples yesterday.
 3. Has he —— enough money?
 4. Who —— me the cookies last week?
 5. They have —— a basket of fruit.
-

LESSON 7 — DIRECT AND INDIRECT QUOTATIONS:

SEE, SAW, SEEN (Review)

1. Indirect Quotations.

Write the following sentences, changing the indirect to direct quotations.

Example:

The child said that he was always playing.

The child said, "I am always playing."

1. The children said that the winter was best of all the seasons.
2. They said that they wondered where the wind's home is.
3. The children said that their toys were the finest in the world.
4. The traveler asked the boy what he was doing.
5. The boy said that he was always learning.

2. Tests for Written Work.

Examine your sentences by means of the test questions given in Lesson 6.

3. See, Saw, Seen.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|-------------------------------|-----------------------------|
| 1. I see it now. | 4. He sees it now. |
| 2. I saw it yesterday. | 5. She saw it yesterday. |
| 3. I have seen it many times. | 6. They have seen it often. |

Answer the questions given below, using either *I saw* or *I have seen* in your answers.

1. When did you see the circus?
2. How many times have you seen it?
3. When did you see an airplane?
4. Where did you see the robin?
5. Have you seen the rainbow?
6. How many farms have you seen?
7. Who has seen my jack-knife?

Be prepared to ask members of your class any of the questions in this exercise and to judge the correctness of their answers.

LESSON 8 — COMPOSITION

Dickens tells us that the traveler and the child had "plenty of the finest toys in the world." Can you remember a toy that you once thought the "finest in the world"?

Discuss the following subject:

The Toy I Liked Best.

- (a) My favorite toy.
- (b) Description of it.
- (c) How I obtained it.
- (d) How other children liked it.
- (e) The pleasure I had with it.

LESSON 9 — TEST FOR COMPOSITION

Write the story that you told in the preceding lesson, following the outline there given.

Before giving your composition to your teacher, apply the following test to it, and correct all mistakes.

TEST FOR COMPOSITION

KIND OF ERROR	NUMBER OF ERRORS
1. Does each paragraph consist of sentences that deal with the same main topic?	_____
2. Is the first line of each paragraph indented?	_____
3. Does each sentence begin with a capital letter?	_____
4. Is each sentence properly punctuated?	_____
5. Are capital letters correctly used?	_____
6. Are direct quotations correctly punctuated?	_____
7. Is every word correctly spelled?	_____

Bring a notebook to class, and record in it the number of errors you made, referring by number to the different kinds of errors.

Example:

1 = 2 errors

2 = 1 error.

3 = 0 errors, etc.

LESSON 10 — TEST FOR DICTATION WORK

Study the second paragraph of the story of Lesson 1 and be prepared to write it in your notebook from your teacher's dictation.

Compare your work with the paragraph as printed, to see if you have made any errors.

Record in your notebook, below your exercise, any errors you may have made, using the following test:

TEST FOR DICTATION WORK

KIND OF ERROR	NUMBER OF ERRORS
1. Omission of paragraph indention.....	_____
2. Omission or incorrect use of capital letters...	_____
3. Omission or incorrect use of the period.....	_____
4. Omission or incorrect use of the comma.....	_____
5. Omission or incorrect use of quotation marks.....	_____
6. Omission or incorrect use of the apostrophe	_____
7. Words misspelled.....	_____

I have improved in numbers —, —, etc.

LESSON 11 — LITERATURE

1. Reading.

Read again the lines from "The Child's Story" which tell of the books read by the children.

In some of their books they doubtless read of King Arthur and his knights.

THE KING WHO TAUGHT MEN TO SERVE

Many years ago, there reigned in Britain a king who was so brave and good that his name and deeds are still remembered, though many who came after him have been forgotten.

We do not know exactly when this great king, who was named Arthur, lived. The stories told by fathers to their children and the songs sung by the minstrels kept alive the memory of his goodness and greatness, but the year of his birth was forgotten. It is thought that he lived in the sixth century, but to all who know the story of the Round Table, Arthur and his knights are so real that they do not belong to one century, but to all time.

For many years before Arthur became king, Britain was in a most unhappy condition. The country was divided into many small kingdoms, each having its own ruler. These kings were constantly at war with one another and the fierce nobles fought among themselves and refused to obey any laws. More terrible still for the unhappy people of Britain were frequent invasions by savage tribes from the continent, who robbed and murdered and laid the country waste, so that wild beasts prowled in many places where farms and cottages had once stood.

Arthur's first work was to drive out these invaders from his land. With the help of the brave men who had made him king, this was at last accomplished, but twelve great battles were fought before it was done.

When Arthur was crowned, the work of uniting the kingdom was begun, for many of the best and bravest nobles pledged allegiance to him at that time. The rulers of many of the small kingdoms, however, refused to acknowledge Arthur as their king and led others to join them in making war upon him. There was a terrible battle, but Arthur and his men fought so bravely that at last the rebels fled.

Arthur realized that the unhappy condition of his country was due to the fact that men were thinking only of themselves and not caring what happened to others. He saw that many wanted to command and few were willing to obey. There were many brave men in the country, but few had learned to show mercy. Much evil talking was done, for the people had no books to read and when they were not working or fighting, they loved to listen to anyone who had a story to tell of something he had seen or heard.

Arthur knew that he must do more than drive out invaders, put down rebellions, and punish law breakers. Until the strong man used his strength to protect the weak and each one thought of what he could do for others, instead of what others should do for him, there would be evil speaking, oppression, and cruelty.

So the famous company or order of the Round Table was formed of men who promised to live pure lives, to speak the truth, to right wrong, and to follow the King. Arthur's hope

was that all men would follow the noble example set by his knights. The great English poet, Tennyson, has given us this picture of the forming of the Round Table by King Arthur:

“I made them lay their hands in mine and swear
To reverence the King, as if he were
Their conscience, and their conscience as their King.
To ride abroad redressing human wrongs,
To speak no slander, no, nor listen to it,
To honor his own word as if his God's.”

Then, while crowds of happy people watched and listened, the knights marched before the king and sang a glorious song:

“Blow trumpet, for the world is white with May!
Blow trumpet, the long night hath roll'd away!
Blow through the living world — ‘Let the King reign!’”

— *Selected.*

2. Study of Story.

What does the picture on the opposite page suggest to you?

Repeat the vow made by the knights.

Give the topic of each paragraph and tell the story following these topics.

Name the *when* words found in the first paragraph.

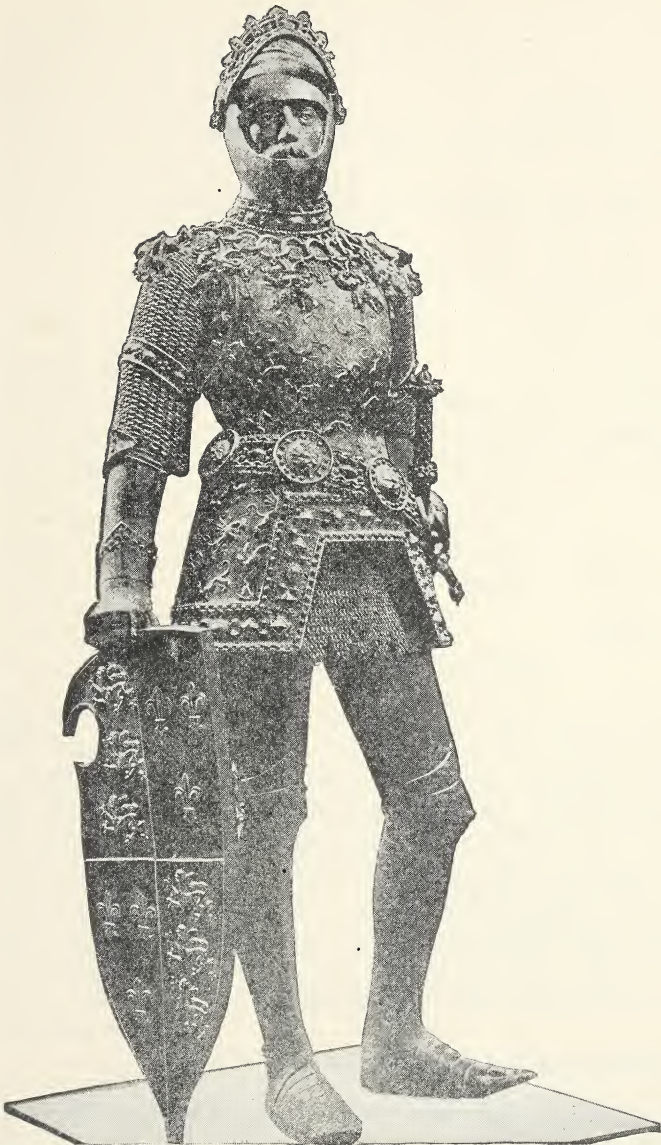
What form of *sing* is found near the end of the story? Give other forms of the word.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

reigned	prowled	slander
minstrels	oppression	reverence

order of the Round Table	pledged allegiance
redressing human wrongs	laid the country waste
tribes from the continent	the world is white with May



From Carbon Photograph. Copyright by A. W. Elson & Co., Boston

KING ARTHUR

LESSON 12 — COMPOSITION

1. Conversation.

Subject: *The Order of the Round Table.*

- (a) The condition of Britain when Arthur became king
- (b) The country's need of men who would serve others.
- (c) What the knights promised.
- (d) Arthur's hope for the future of Britain.

2. Written Exercise.

Write a paragraph on Arthur's purpose in establishing the Order of the Round Table.

Test your work by the form given on page 167.

LESSON 13 — LITERATURE

1. Reading.

WHAT IT IS TO BE A GENTLEMAN

His training had been that of the old Persians, "to speak the truth and to draw the bow," both of which savage virtues he had acquired to perfection, as well as the equally savage ones of enduring pain cheerfully, and of believing it to be the finest thing in the world to be a gentleman; by which word he had been taught to understand the careful habit of causing needless pain to no human being, poor or rich, and of taking pride in giving up his own pleasure for the sake of those who were weaker than himself. He had learned that it was infinitely noble to do right and infinitely base to do wrong.

— *Charles Kingsley.*

2. Study of Selection.

The above lines were written about a boy who lived many years ago. Do you think this boy would have made a good knight in the days of King Arthur?

In what way was his training like that of the knights? How much of his training is possible for boys today? What part of this description do you like best? Why? Define the word *gentleman* as you think this boy would have defined it.

Explain the use of *taught* and *learned* in the selection.

LESSON 14 — *Do, DID, DONE (Review): DOESN'T, DON'T*

1. *Do, Did, Done.*

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|----------------------------------|-------------------------------|
| 1. I do the work now. | 4. He does it now. |
| 2. I did it yesterday. | 5. He did it yesterday. |
| 3. I have done it many times. | 6. He has done it many times. |
| 7. They do it now. | |
| 8. They did it yesterday. | |
| 9. They have done it many times. | |

2. *Doesn't, Don't.*

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|--------------------------------------|----------------------------------|
| 1. I <i>don't</i> like the work. | 4. It <i>doesn't</i> look well. |
| 2. He <i>doesn't</i> like the work. | 5. He <i>doesn't</i> look well. |
| 3. She <i>doesn't</i> like the work. | 6. She <i>doesn't</i> look well. |

Read the following sentences, filling the blanks with *doesn't* or *don't*:

- | | |
|---------------------------|-----------------------------|
| 1. I — like the story. | 5. Grace — like oranges. |
| 2. You — like the work. | 6. Mary — read well. |
| 3. She — like the book. | 7. James and Henry — study. |
| 4. He — like the picture. | 8. He — like the game. |

LESSON 15 — LETTER WRITING

Write a letter to a friend telling how you spent your summer. Plan topics for the letter with your teacher and address an envelope for it.

Examine your letter by comparing it with the form given on page 13 and make any corrections that are needed.

LESSON 16—REVIEW OF CHAPTER

Write two sentences each containing a direct quotation. Change these direct quotations to indirect quotations.

When is a colon used before a quotation?

What is a single quotation mark?

Write a sentence containing a quotation within a quotation.

Give the rule for the use of quotation marks in a long quotation including more than one paragraph or stanza.

Write a question that is a quotation. Write an exclamatory sentence that is a quotation.

Write correctly from memory one stanza of poetry.

Give three sentences containing forms of *see*.

Give five sentences containing *doesn't* correctly used.

Give five sentences containing *don't* correctly used.

CHAPTER TWO



LESSON 17 — LITERATURE

1. Reading.

GOING AWAY TO SCHOOL

The morning was cloudy and threatened rain; besides, it was autumn weather, and the winds were getting harsh, and rustling among the tree-tops that shaded the house, most dismally. I did not dare to listen. If, indeed, I were to stay by the bright fires of home, and gather the nuts as they fell, and pile up the falling leaves to make great bonfires with Ben and the rest of the boys, I should have liked to listen, and would have braved the dismal morning with the cheerfulest of them all. For it would have been a capital time to light a fire in the little oven we had built under the wall; it would have been so pleasant to warm our fingers at it, and to roast the great russets on the flat stones that made the top.

But this was not in store for me. I had bid the town boys good-by the day before; my trunk was all packed; I was to go away to school. The little oven would go to ruin — I knew it would. I was to leave my home. I was to bid my mother good-by, and Lilly and Isabel and all the rest; and was to go away from them so far that I should only know what they were all doing in letters. And then to have the clouds come over on that morning, and the winds sigh so dismally; it was too bad, I thought.

I remember that the pigeons skulked under the eaves of the carriage-house, and did not sit, as they used to do in summer, upon the ridge; and the chickens huddled together about the stable-doors as if they were afraid of the cold autumn. And in the garden the white hollyhocks stood shivering, and bowed to

the wind as if their time had come. The yellow muskmelons showed plain among the frostbitten vines, and looked cold and uncomfortable.

Then they were all so kind indoors. The cook made such nice things for my breakfast because little master was going; Lilly *would* give me her seat by the fire, and *would* put her lump of sugar into my cup; and my mother looked so smiling and so tender, that I thought I loved her more than I ever did before. Little Ben was so gay, too; and wanted me to take his jack-knife, if I wished it, though he knew that I had a brand-new one in my trunk. The old nurse slipped a little purse into my hand, tied up with a green ribbon, with money in it, and told me not to show it to Ben or Lilly.

At length Ben came running in, and said the coach had come; and there, sure enough, out of the window we saw it, a bright yellow coach, with four white horses, and handboxes all over the top, with a great pile of trunks behind.

There was a tall boy in the coach, and I was ashamed to have him see me cry; so I didn't, at first. But I remember, as I looked back and saw little Isabel run out into the middle of the street to see the coach go off, and the curls floating behind her as the wind freshened, I felt my heart leaping into my throat, and the water coming into my eyes, and how just then I caught sight of the tall boy glancing at me, and how I tried to turn it off by looking to see if I could button my greatcoat a great deal lower down than the buttonholes went.

But it was of no use. I put my head out of the coach window, and looked back as the little figure of Isabel faded, and then the house, and the trees; and the tears did come; and I smuggled my handkerchief outside without turning, so that I could wipe my eyes before the tall boy should see me.

— Donald G. Mitchell.

2. Study of Story.

Who is speaking in the story?

What does he tell you in the first paragraph? In the second? In the third? In the fourth?

Which of the pictures described in the third paragraph have you seen?

What picture does the fifth paragraph make you see?

Which of the sports mentioned in the first paragraph have you enjoyed?

Read lines that tell what season it was.

Why does autumn seem a dismal season to you?

Why did the dismal morning seem "too bad" to the boy just at this particular time?

Do you think his home was in a village or in the country?

How did the boy feel about leaving home?

What pleasures would he miss? What pleasures would he gain?

What tells you that he was kind-hearted?

He contrasts the outdoor cold and gloom with the indoor warmth and cheer. How does he make you feel this difference?

How would a bright autumn day have changed his feelings?

Which paragraph do you like best? Be prepared to read it aloud in class.

Make a list of the compound words found in the story, placing those that contain a hyphen in a separate group.

Explain the meaning of *to* and *too* in the second paragraph. Write a sentence containing *two* correctly used.

What form of *run* is found in the next to the last paragraph? Give other forms of *run*.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

capital

ridge

huddled

skulked

braved

brand-new

wind freshened

smuggled my handkerchief

LESSON 18 — COMPOSITION

1. Conversation.

Choose one of the following subjects for discussion:

(1) *Gathering Nuts in the Autumn.*

- (a) How the outing was planned.
- (b) The place.
- (c) The preparations.
- (d) The walk or ride to the woods.
- (e) How we gathered the nuts.
- (f) The return home.

(2) *Our Autumn Games.*

If you select the second subject, make an outline to guide you in your discussion. Mention the autumn games with which you are most familiar and discuss your favorite game.

2. Written Exercise.

Write a paragraph on any topic of the subject you chose for discussion.

Test your work by the form given on page 167.

LESSON 19 — COMPOSITION

Subject: *My Happiest Outing.*

Write the story of a good time you have had gathering nuts, using the outline given in Lesson 18; or write the story of any pleasant trip or outing you have enjoyed, first making an outline for your story.

After you have tested your work by the form given on page 167 and made the necessary corrections, copy the story in your notebook.

LESSON 20 — ORDER OF *YOU*, *HE*, AND *I*:
CONTRACTIONS (*Review*)

1. Order of *You*, *He*, and *I*.

Read the following sentences:

1. You and I always play together.
2. He and I made a little oven.
3. You, he, and I will gather nuts.
4. Will you and he go with Mary?
5. Can you, he, and I lift the box?

You refers to the person addressed or spoken to. *I* refers to the speaker. When spoken or written in the same sentence, which of the two words comes last?

When *you*, *he*, and *I* are spoken or written in the same sentence, which of the three words comes last? Which comes first?

2. Written Exercise.

Write five sentences referring to other persons and yourself, using *I*, *you*, *he*, *she*, etc., correctly.

3. Contractions.

Do you think the boy in the story of Lesson 17 thought of his home as home is pictured in the following lines from the song, "Home, Sweet Home"?

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home!
A charm from the sky seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.

Home, home, sweet, sweet home!
There's no place like home!

— *John Howard Payne.*

Memorize the above stanza.

Explain the use of each apostrophe in it.

LESSON 21 — *SIT: SET*1. *Sit, Sat.*

Find the word *sit* in the third paragraph of the story of Lesson 17. Notice that the word tells the position the pigeons took. We use *sit, sat, has sat, etc.*, to indicate this action. Repeat to yourself several times the following:

- | | |
|----------------------------------|----------------------------------|
| 1. I <i>sit</i> here now. | 4. He <i>sits</i> here now. |
| 2. I <i>sat</i> here yesterday. | 5. He <i>sat</i> here yesterday. |
| 3. I <i>have sat</i> here often. | 6. He <i>has sat</i> here often. |

Add *yesterday* to each of the sentences below, making all necessary changes:

- | | |
|----------------------------------|----------------------------------|
| 1. Little Ben sits in his chair. | 4. John is sitting at the table. |
| 2. The lamp sits on the table. | 5. Does the boy sit in the park? |
| 3. The hens sit on the eggs. | 6. The cup sits in the saucer. |

2. *Set.*

The word *set*, though entirely different in meaning from *sit*, is often confused with it. *Set* means *to put* or *to place* an object somewhere, as, "*Set* the pitcher on the table." Notice that *set* is followed by the name of the object that is *put* or *placed*.

1. I *set* the cup on the table.
2. He *sets* the baby on the rug.
3. He *set* the basket on the floor yesterday.
4. He *has set* the basket on the floor often.

Exception: The word *set* has another meaning, "to sink to rest," as in the sentence, "The sun sets."

3. **Written Exercise.**

Write answers to these questions, using *sits, sat, or set*:

- | | |
|-----------------------------|-----------------------------------|
| 1. Who sits at the table? | 4. Where does the chair sit? |
| 2. Where does Mary sit? | 5. Who set the chair in the hall? |
| 3. Who sat in front of you? | 6. Where did you set the vase? |

LESSON 22 — LITERATURE

1. Reading.

THE HUMMING BIRD

No sooner has the returning sun again caused millions of plants to expand their leaves and blossoms to his genial beams, than the little humming bird is seen advancing on fairy wings, carefully visiting every opening flower-cup, and, like a curious florist, removing from each the injurious insects that otherwise would ere long cause its beauteous petals to droop and decay. Poised in the air, it is observed peeping cautiously, and with sparkling eye, into their innermost recesses; whilst the motions of its pinions, so rapid and so light, appear to fan and cool the flower, and produce a delightful murmuring sound, well adapted for lulling the insects to repose.

The prairies, the fields, the orchards and gardens — nay, the deepest shades of the forest — are all visited in their turn; and everywhere the little bird meets with pleasure and with food. Its gorgeous throat in beauty and brilliancy baffles all competition. Now it glows with a fiery hue, and again it is changed to the deepest velvety black. The upper parts of its delicate body are of resplendent changing green. It moves from one flower to another like a gleam of light — upwards, downwards, to the right, and to the left. In this manner it searches the extreme northern portions of our country, following with great precaution the advances of the season; and retreats with equal care at the approach of autumn.

— *John James Audubon.*

2. Study of Selection.

Audubon loved all the works of nature, but birds were his special delight. He studied them and wrote about them.

Read thoughtfully, several times, Audubon's description of the humming bird. Consult the dictionary or the Glossary for words that you do not understand.

Make a list of questions on this selection and be prepared to ask other pupils these questions when called upon.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

genial	poised	pinions	hue
curious	recesses	gorgeous	resplendent
beauteous	innermost	brilliancy	precaution

the returning sun baffles all competition
 like a gleam of light

LESSON 23 — READING FOR THE THOUGHT

1. Getting the Thought.

Was it hard for you to understand Audubon's description of the humming bird? How many times did you read it? How many words did you look up in the dictionary or Glossary? Can you read the selection now and enjoy it? Can you read it aloud so as to give pleasure to those who hear you? Do you feel that the selection is worth the time you spent on it?

If you wish to enjoy the best books, you must learn to *work hard*. Commit to memory the following lines from Ruskin and say them to yourself whenever you find it hard to get the meaning of a piece of literature:

When you come to a good book, you must ask yourself, "Am I inclined to work as an Australian miner would? Are my pickaxes and shovels in good order, and am I in good trim myself, my sleeves well up to the elbow, and my breath good, and my temper?"

2. Giving the Thought.

Find in your reader a paragraph, or a stanza of a poem, **at** which you must work in the manner described by Ruskin,

in order to get the full appreciation of the selection. Do the necessary work and be prepared to give the class the substance of what you have read.

3. Written Exercise.

Copy in your notebook the quotation from Ruskin.

LESSON 24 — COMPOSITION: THE AUDUBON CLUB

Would you like to organize your class as an Audubon Club? The purpose of the club would be to protect birds, study them, and write about them. The club would meet once or twice a month and members would report orally and in writing the results of their observation and study of birds.

If you prefer, form a Reading Club for the discussion of books and stories that you have read, or a Young Patriots' Club for the study of great events in the history of our country.

Make a set of rules to govern such a society and be prepared to take your part in the discussion of the rules made by the members of the class. You will want a presiding officer, a secretary to keep a record of the proceedings, and perhaps other officers. Decide upon the offices you will have and define the duties, manner of choosing, and the length of service of the officers. Decide upon a way to change your rules from time to time as you may find it desirable to make changes. The time and the place for meetings must be determined, and other rules agreed upon. Select from all the rules suggested by the class those that seem best fitted for the club. The rules decided upon should be written upon the board and copied in your notebook.

LESSON 25 — *KNOW: THROW***1. Development.**

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|--------------------------------------|--------------------------------------|
| 1. I <i>know</i> it now. | 4. He <i>knows</i> it now. |
| 2. I <i>knew</i> it yesterday. | 5. He <i>knew</i> it yesterday. |
| 3. I <i>have known</i> it many days. | 6. He <i>has known</i> it many days. |

Answer the questions given below, using the correct forms of *know*.

- | | |
|--------------------|----------------------------|
| 1. Who knows it? | 5. Who have known it? |
| 2. Who know it? | 6. Who has known it? |
| 3. Who knew it? | 7. Have you known it long? |
| 4. Did he know it? | 8. Has she known it long? |

Make sentences containing these forms of *throw*:

throw threw thrown

2. Written Exercise.

Write the following sentences, filling the blanks with forms of *know* and *throw*:

1. I —— the oven would go to ruin.
2. I had —— it for weeks.
3. You —— it yesterday.
4. He has —— it for a week.
5. They have —— the story since yesterday.
6. We —— the truth at last.
7. John —— the ball yesterday.
8. You —— a stone across the stream last week.
9. Who —— it last Saturday?
10. You have —— it many times.
11. She has —— the ball many times.
12. I have —— many balls.

LESSON 26 — LITERATURE

1. Reading.

AUTUMN DAYS

The melancholy days are come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown
and sear.

Heaped in the hollows of the grove, the withered leaves
lie dead;

They rustle to the eddying gust, and to the rabbit's tread.
The robin and the wren are flown, and from the shrubs
the jay,

And from the wood-top calls the crow, through all the
gloomy day.

— *William Cullen Bryant.*

2. Study of Selection.

Do the autumn days seem to you to be "the saddest of the year"? Why?

What birds have left? Where have they gone?

What habit of the crow does the last line suggest?

To what does the word *they* in the fourth line of the stanza refer?

Compare the description of an autumn day found in the above stanza with the description of an autumn day found in the story of Lesson 17.

What words must be added to complete the meaning of "and from the shrubs the jay"?

What form of *fly* is found in these lines? Give other forms of *fly*.

Memorize this stanza.

3. Written Exercise.

Write the stanza from memory.

Test your work by the form given on page 168.

LESSON 27 — MAKING AN OUTLINE

Read again the lines of the story in Lesson 17 that tell of the boy's start upon his journey.

Have you ever gone upon a trip, by railway train, steamship, trolley car, automobile, or stagecoach, on a dismal morning? If so, you will understand how the boy felt.

If you have, relate your experience; if not, tell in your own words of the boy's start upon his journey.

First make an outline for your story; this will help you to talk connectedly. Select incidents that will be interesting to others, and then think of the groups into which these incidents naturally fall. In this way you will determine the topic for each paragraph.

The following questions will help you:

1. What should you tell first? Your answer will be the topic of your first paragraph.
2. What should you tell next? Your answer will be the topic of your second paragraph.
3. What should you tell next? Your answer will be the topic of your third paragraph.

You will probably find that three paragraphs are enough; you may find that the incidents you wish to tell about naturally fall into two groups; or you may find that more than three topics are necessary.

The following outline is intended to be merely suggestive:

Subject: *My Early Start from Home.*

- (a) Why the trip was taken.
- (b) How I felt.
- (c) Preparations for leaving.
- (d) The starting.

If you retell the story of Lesson 17, give the topics for the different paragraphs.

LESSON 28 — COMPOSITION

Write the story that you told in the preceding lesson, following your outline.

Test your work by the form given on page 167.

LESSON 29 — THE SENTENCE: DICTATION

1. The Sentence.

1. It was autumn weather.
2. How gloomy the morning was!
3. I did not dare to listen.
4. What would become of the little oven?
5. Once upon a time,
6. I was to leave my home.
7. Why was little Ben so gay?
8. My trunk was all packed.
9. the morning
10. The pigeons
11. What noises the wind made!
12. were getting harsh

Which of the above groups of words are sentences? Which are not sentences? Why?

Which are statements? Which are questions? Which are exclamatory sentences?

2. Dictation.

Read again the fifth paragraph in the story of Lesson 17, and write it from your teacher's dictation.

Test your work by the form given on page 168. Your responsibility does not end with the correcting or recording of errors. Guard against the repetition of an error by finding its cause. If you failed today through ignorance of a rule, *learn that rule now.*

LESSON 30 — *DOESN'T, DON'T: WAS, WERE, WASN'T, WEREN'T* (Review)

1. **Doesn't, Don't.**

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|---------------------|----------------------|
| 1. I don't sing. | 4. She doesn't sing. |
| 2. You don't sing. | 5. We don't sing. |
| 3. He doesn't sing. | 6. They don't sing. |

Read the following sentences, filling the blanks with *doesn't* or *don't*.

- | | |
|-----------------------------|-------------------------------|
| 1. Fannie — sing. | 6. The wind — sound cheerful. |
| 2. They — play ball. | 7. — he go to school? |
| 3. — you play ball? | 8. — the wind blow hard! |
| 4. — he sing? | 9. The boy — look happy. |
| 5. She — like cold weather. | 10. — Mary sing well? |

2. **Was, Were, Wasn't, Weren't.**

Read the following sentences, filling the blanks with *was*, *were*, *wasn't*, or *weren't*:

1. The wind — getting fresh.
2. My trunk — all packed.
3. The morning — cloudy.
4. They — all very kind indoors.
5. You — going away to school.
6. There — a tall boy in the coach.
7. There — hollyhocks in the garden.
8. — the muskmelons frostbitten?
9. — you going to gather the nuts?

Was and *wasn't* are singular.

Were and *weren't* are plural.

Exception: *Were* and *weren't* are used with *you*, whether singular or plural.

3. Written Exercise.

Change these sentences to refer to more than one:

Example: The house was brown.

The houses were brown.

1. The bonfire was blazing.
2. The pigeon wasn't skulking under the eaves.
3. The boy was to gather the nuts as they fell.
4. The hollyhock was bowing to the wind.
5. The muskmelon was among the frostbitten vines.
6. The chicken wasn't afraid of the cold autumn.
7. The russet was roasted on the flat stones.
8. The jack-knife was new.
9. The vine was frostbitten.
10. The autumn rain was expected.
11. The pigeon doesn't sit on the ridge.

LESSON 31 — COMPOSITION

1. Conversation.

You remember that the boy in the story of Lesson 17 thought it was "too bad" to have the clouds come over and the winds sigh so dismally on the morning when he was going away to school. He said that he could have "braved the dismal morning" cheerfully if he had not been going away from home.

Dismal and threatening weather may have spoiled some expected pleasure of yours — a trip to the country or to some city, a nutting party, or a picnic. Be prepared to tell of your disappointment.

Subject: *How a Dismal Day Spoiled My Plans.*

- (a) What I had planned to do.
- (b) What I heard when I awoke.
- (c) How I felt.

2. Written Exercise.

Write a paragraph on (a).

Test your work by the form given on page 167.

LESSON 32 — TELLING A STORY WELL**1. Two Important Rules.**

If you listen to two boys talking, you will usually find that they are telling of actions which they or someone else performed. This conversation is made up largely of story telling, or *narration*, as it is often called. The same thing is true of most conversation that you hear. Men and women, as well as boys and girls, talk about what they have done, and are interested in knowing what other people have done.

We tell stories every day about what we did and saw and what someone else did and saw, but we do not always tell our stories well. Sometimes we crowd in unimportant things that interest no one. Sometimes we tell the ending of a story before the beginning, and sometimes we leave out the best part of the story.

Suppose that when you return home from school your mother should ask, "What did you do in school today?" How would you answer? Would you begin your story by telling at which gate you entered the schoolyard, how many steps you climbed to reach your room, on which nail in the coatroom you hung your hat, and whether you walked across the front or the back of the room to your seat? Are those the things your mother would like to know? Of course they are not.

What *would* your mother like to hear about your day at school? How you recited in your history lesson, and how you worked your arithmetic problems, would interest

her. She would like to know whether or not you were attentive to your lessons, polite to your teacher, and kind to your classmates. She would like to know about any pleasure that you had today. If you had any trouble, she would like to know about that, also.

Your story, or narration, should be an account of the most interesting events of the day. If something of unusual interest occurred, your story might deal entirely with that event.

To make a good narration we must choose *interesting events* and tell them *in the best order* from the beginning to the end, so that our readers or hearers will understand and be interested every moment. With these two important rules of good story telling in mind, read again the selection in Lesson 17. Does the author of the story observe these principles?

2. Oral Narration.

Be prepared to take part with others of your class in telling the story of Lesson 17. Select the interesting incidents and tell them in the best order.

LESSON 33 — DESCRIBING THINGS WELL

1. The Importance of Description.

The kind of speaking or writing that gives a good picture of some object, person, or scene by telling about its appearance or naming its qualities is called *description*.

“Going Away to School” is a narrative selection, but you have seen that it contains some beautiful descriptions. Read again the third paragraph and notice the descriptions.

Description does not, as a rule, add to the action of a story, but to its clearness, interest, and beauty. You will

not find many stories that do not contain some descriptions of persons or things.

The old fairy tales and folk tales are examples of narration without much description. They are simple, straightforward stories and your imagination must do what the story teller did not do; that is, you must picture the places and the characters. If all writers had followed the method of the old story tellers, we should have lost much of our most delightful literature.

The ability to describe accurately will be of great value to you in giving information to others. Then, too, if you can describe a place or a scene in an interesting manner, you will be able to give pleasure to those who have not had the opportunity of seeing what you have seen.

Read the following from Irving's description of Ichabod Crane's schoolhouse:

His schoolhouse was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copy-books. It was most ingeniously secured at vacant hours by a withe twisted in the handle of the door, and stakes set against the window shutters; so that, though a thief might get in with perfect ease, he would find some embarrassment in getting out. The schoolhouse stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch tree growing at one end of it.

Read the sentences that describe the building. What picture do they give you?

Read the sentence that tells of the location of the schoolhouse.

2. Oral Description.

Describe a park, a grove, a garden, a street, a house, or a building.

LESSON 34—REVIEW OF CHAPTER

What rules should be observed in story telling?

Write sentences using correctly the forms of *know*, *throw*, *sit*, and *set*.

Read the following sentences, filling the blanks with forms of *know* or *throw*:

1. I —— him long ago.
2. How long have you —— him?
3. Who —— the ball yesterday?
4. Have you —— it many times?

Read the following sentences, filling the blanks with forms of *sit* or *set*:

1. Where did you —— at the concert?
2. Who —— in front of you that evening?
3. Will you —— the chair in the hall?
4. —— the basket on the floor?
5. Mary —— it on the table this morning.
6. Mary —— on the front seat yesterday.
7. I —— the clock on the shelf and it —— there.
8. John was —— on the bench.
9. Does the cup —— in the saucer?
10. The cup did —— in the saucer yesterday.
11. John, —— the kitten on the floor and —— down.

Write six sentences containing *sit* correctly used.

Write six sentences containing *he* and *I*, *you* and *I*, or *you*, *he*, and *I*.

Recite from memory a stanza of poetry.

CHAPTER THREE



LESSON 35 — LITERATURE

1. Reading.

THE HUSKERS

It was late in mild October, and the long autumnal rain
Had left the summer harvest-fields all green with grass again;
The first sharp frosts had fallen, leaving all the woodlands gay
With the hues of summer's rainbow, or the meadow-flowers
of May.

Through a thin, dry mist, that morning, the sun rose broad
and red,
At first a rayless disk of fire, he brightened as he sped;
Yet, even his noontide glory fell chastened and subdued,
On the cornfields and the orchards, and softly pictured wood.

And all that quiet afternoon, slow sloping to the night,
He wove with golden shuttle the haze with yellow light;
Slanting through the painted beeches, he glorified the hill;
And, beneath it, pond and meadow lay brighter, greener still.

And shouting boys in woodland haunts caught glimpses of
that sky,
Flecked by the many-tinted leaves, and laughed, they knew
not why;
And school-girls, gay with aster-flowers, beside the meadow
brooks,
Mingled the glow of autumn with the sunshine of sweet looks.

From spire and barn looked westerly the patient weather-
cocks;
But even the birches on the hill stood motionless as rocks.
No sound was in the woodlands, save the squirrel's dropping
shell,
And the yellow leaves among the boughs, low rustling as they
fell.

The summer grains were harvested; the stubble-fields lay dry,
Where June winds rolled, in light and shade, the pale green
waves of rye;
But still, on gentle hill-slopes, in valleys fringed with wood,
Ungathered, bleaching in the sun, the heavy corn crop stood.

Bent low, by autumn's wind and rain, through husks that,
dry and sear,
Unfolded from their ripened charge, shone out the yellow ear;
Beneath, the turnip lay concealed, in many a verdant fold,
And glistened in the slanting light the pumpkin's sphere of
gold.

There wrought the busy harvesters; and many a creaking wain
Bore slowly to the long barn-floor its load of husk and grain;
Till broad and red, as when he rose, the sun sank down, at last,
And like a merry guest's farewell, the day in brightness passed.

And lo! as through the western pines, on meadow, stream,
and pond,
Flamed the red radiance of a sky, set all afire beyond,
Slowly o'er the eastern sea-bluffs a milder glory shone,
And the sunset and the moonrise were mingled into one!

— *John Greenleaf Whittier.*

2. Study of Poem.

The preceding stanzas are part of the poem called "The Huskers." What other poems have you read that were written by this poet? In what part of the United States are the scenes of Whittier's poems usually laid?

What effect had the autumn rain upon the fields?

Where were the "hues of summer's rainbow" seen?

With what time of year is the poet contrasting October when he calls the October sun "subdued"?

What is meant by "slow sloping to the night"?

To what does the second line of the third stanza compare the sun?

Why could the boys catch only "glimpses" of the sky?

Why did they laugh when they looked up?

For what does the poet imagine the weathercocks were waiting?

What crop had not been gathered?

What words tell you the farm pictured in the poem was not far from the ocean?

What gave the sky the appearance of being "set all afire"? How is the plural of *sky* formed?

What is meant by the "milder glory" that shone over the sea-bluffs?

Do you think this poem could have been written by a man who had never lived on a farm? Try to prove your answer by references to the poem.

What form of *know* is found in the fourth stanza? Give other forms of *know*.

In the second stanza, what does *red* describe? Write a sentence containing another word that has the same pronunciation but a different meaning.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

autumnal	haunt	flecked	wain
chastened	glorified	verdant	radiance
rayless disk of fire		noontide glory	
low rustling as they fell		ripened charge	



YOUNG HUSKERS

LESSON 36 — PICTURE STUDY

1. Conversation.

Study the above picture, and be prepared to describe the scene illustrated.

Compare the scene of this picture with the husking scene described in the poem.

Do you think the young huskers shown in the picture are enjoying their work? Give a reason for your answer.

Have you ever husked corn? If so, tell the story of your experience.

2. Written Exercise.

Write the story suggested to you by the picture.

Apply to your composition the test shown on page 167.

LESSON 37 — THE NOUN: SINGULAR NOUNS SHOWING
POSSESSION

1. The Noun.

1. *Henry* saw the *man*.
2. He saw him in *Chicago*.
3. The man wore a new *coat*.

What two words in sentence 1 name persons?

What word in sentence 2 names a place?

What word in sentence 3 names a thing?

Words that name persons, places, or things are called
nouns.

Select the nouns in the following sentences:

1. The brook runs swiftly.
2. The settlers landed at Plymouth.
3. Some girls are playing the piano.
4. The hunter went to Africa.
5. The guest had said his farewell.

2. Singular Nouns Showing Possession.

Make a list of nouns found in the poem of Lesson 35, to which the apostrophe and *s* are added to show possession, and opposite each write the noun that names what is possessed.

Find in your reader ten singular nouns to which the apostrophe and *s* are added to show possession. Find the noun that names what is possessed by each.

Remember that the apostrophe and "s" ('s) are added to the singular forms of nouns to show possession.

3. Written Exercise.

Write ten sentences containing singular forms of nouns showing possession.

LESSON 38—PLURAL NOUNS SHOWING POSSESSION

1. Plurals Ending in s.

You have learned that the apostrophe and *s* are added to singular nouns to show possession. For example, *squirrel's* shows possession of something by *one* squirrel. If we wish to show possession by *more than one* squirrel, we write the plural form, *squirrels*, and add the apostrophe, thus, *squirrels'*. We do not add another *s*, if the plural form of the word ends in *s*.

What does *guest's* mean? What is the plural of *guest*? What is added to the plural of *guest* to show possession?

Remember that the apostrophe alone is added to plural nouns that end in "s," to show possession.

2. Plurals That do not End in s.

The plural forms of some nouns, as *men* and *children*, do not end in *s*. Such nouns show possession by adding the apostrophe and *s*.

<i>Example:</i>	men	men's
	children	children's

Remember that the apostrophe and "s" are added to plural nouns that do not end in "s," to show possession.

3. Written Exercise.

field	wind	pond	tree
meadow	woman	flower	goose

Write the singular form of each of the above nouns to show possession.

Write the plural of each noun.

Write the plural form of each noun to show possession.

Write sentences that contain the plural forms of the above nouns showing possession.

LESSON 39 — MAKING A CLEAR EXPLANATION

1. How to Make a Clear Explanation.

You have already been made familiar with narration and description, but have you ever thought that some of your talk in school and outside is neither narration nor description?

When your teacher explains a problem in arithmetic, she does not tell you a story (narration), nor does she give a description of the problem. When you explain to your little brother why his kite will not fly and tell him how to improve it, your talk is something quite different from narration or description.

In giving an explanation, you must be careful to tell things in their proper order, and to include everything that is necessary to a clear understanding of the subject. An outline will help you to do this.

It is well to remember, however, that our ordinary speaking or writing does not consist entirely of description, narration, or explanation, but generally includes two or more of these. For example, in *explaining* how to make something, you may need to *describe* things that you use, and you may also *narrate* things that you do.

Read the following example of explanation:

HOW TO MAKE POTATO CAKES

Pare a few nice, white potatoes and boil them until quite soft. It does not matter how much they break, so long as they remain mealy. Take one third of the weight of the potatoes in flour and mix the potatoes and flour well together. If the dough is too dry to roll out, moisten it with a little milk or a small piece of butter. Dredge the board with flour and roll the paste to about half an inch in thickness. Cut it into cakes either round or square. Have a very hot griddle ready. No grease should be used. Place the cakes on the griddle and turn them several

times to prevent their becoming crisp. When cooked, the cakes may be opened, buttered inside, and put together again. If preferred they may be buttered on the top, instead of being split. Serve them very hot.

What do the first two sentences tell you?

Read the next four sentences. What do they tell you?

What do the remaining sentences tell you?

2. Oral Explanation.

Explain how to make a lantern from a pumpkin, or how to make a pumpkin pie. First make an outline.

LESSON 40 — COMPOSITION

Make an outline and write an explanation of two or more paragraphs on one of the following subjects:

(1) *How to Pop Corn.* (2) *How to Make a Jack-o'-Lantern.*

LESSON 41 — *THERE* AS INTRODUCTORY: *ITS, IT'S*

1. *There* and *Their*.

1. The farmers gather *their* corn in the autumn.
2. *There* the busy harvesters worked day after day.
3. *There* was a heavy corn crop on the farm.

What does *their* tell you in sentence 1?

What does *there* tell you in sentence 2?

In sentence 3, *there* is used merely as an introductory word; the sentence simply means, "A heavy corn crop was on the farm." *There* adds nothing to the meaning of this sentence, but introduces the thought more smoothly and makes it seem more complete.

Learn:

There is sometimes used as an introductory word.

2. Written Exercise.

Write the following sentences, filling the blanks with *there* or *their*:

1. ——— were sharp frosts.
2. ——— the turnips lay concealed.
3. The boys took ——— books home.
4. ——— are aster-flowers in autumn.
5. Mine are ———, also.
6. ——— were birches on the hill.
7. ——— leaves were motionless.

Write two sentences using *there* as an introductory word.

3. Its and It's.

1. The tree lost *its* leaves.
2. The bird flew from *its* nest.
3. *It's* my book.
4. *It's* raining.

What does *its* mean in sentence 1? In sentence 2?

What does *it's* mean in sentences 3 and 4?

In sentences 3 and 4, *it's* is a contraction of *it is*. Do the words *its* and *it's* differ in pronunciation? In what way do they differ?

Remember that the apostrophe is used only in the contraction for "it is."

4. Written Exercise.

1. It is a cold day.
2. It is a good story.
3. I'm glad when it is raining.
4. Who said it is too cold?

Write the above sentences, using a contraction in each instead of *it is*.

Write five sentences about a rose bush or an apple tree, using the word *its* in each sentence.

LESSON 42 — LITERATURE

1. Reading.

COLUMBIA'S EMBLEM

Blazon Columbia's emblem,
 The bounteous, golden corn!
 Ages ago, of the great sun's glow
 And the joy of earth, 'twas born.
 From Superior's shore to Chile,
 From the ocean of dawn to the west,
 With its banners of green and silken sheen,
 It sprang at the sun's behest.

The rose may bloom for England,
 The lily for France unfold;
 Ireland may honor the shamrock,
 Scotland her thistle bold;
 But the shield of the great Republic,
 The glory of the West,
 Shall bear a stalk of the tasseled corn,
 Of all our wealth the best!

The arbutus and the golden-rod
 The heart of the North may cheer,
 And the mountain laurel for Maryland
 Its royal clusters rear;
 And jasmine and magnolia
 The crest of the South adorn;
 But the wide Republic's emblem
 Is the bounteous, golden corn!

— *Edna Dean Proctor.*

2. Study of Poem.

Explain the meaning of the first two lines. Of the third and fourth lines.

What are the corn's "banners of green"? What is its "silken sheen"?

Give the national emblem for each country as described in the second stanza.

Memorize the second stanza of the poem.

Explain the meaning of *its* in the first stanza. In what way does the contraction for *it is* differ from this word?

What form of *spring* is found in the first stanza? Give other forms of the word.

What form of *bloom* is found in the second stanza? Give other forms of *bloom*.

LESSON 43 — COMMON AND PROPER NOUNS

1. Development.

You have learned that words which name persons, places, or things are called nouns.

Make a list of the nouns found in the first two stanzas of the poem in Lesson 42. Which of these nouns begin with capital letters?

You will notice that all these capitalized nouns name *particular* persons, places, or things. The nouns that do not begin with capital letters name *any one of a class* of persons, places, or things. For example, the noun *lake* is a name for any one of a class of things but *Superior* is the name of a particular lake and is begun with a capital letter. The noun *ocean* is a name for one of a class of things and is not begun with a capital letter, but *Atlantic* is the name of a particular ocean and is always begun with a capital letter. When the general name is used as a part of the particular name it, also, is capitalized; thus, *Lake Superior*. The nouns *country*, *land*, or *nation* may each be used to name one of a class, but *Columbia*, *Chile*, *France*, and *England* are names of particular countries and must be begun with capital

letters. The noun *republic* may name any one of a class, but when the poet wrote "the great Republic," she meant a particular nation, our own United States of America. The nouns *east, west, north, and south*, when used to name directions, are not capitalized. When these nouns are used to name particular regions of a country, they are begun with capital letters, as *the East, the West, the North, and the South*.

A noun that names a particular person, place, or thing is called a **proper noun**.

A noun that names one or more of a class of persons, places, or things is called a **common noun**.

Learn:

A proper noun begins with a capital letter.

2. Written Exercise.

Write five sentences each containing a proper noun.

LESSON 44 — SHINE, SHONE: CATCH, CAUGHT: DICTATION

1. Shine, Shone.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|--------------------------------------|---------------------------------|
| 1. The sun <i>shines</i> now. | 4. It <i>shone</i> yesterday. |
| 2. The sun <i>shone</i> yesterday. | 5. It <i>has shone</i> often. |
| 3. The sun <i>has shone</i> all day. | 6. It <i>had shone</i> earlier. |

Answer the questions that follow, using either *shone* or *has shone* in your answers.

1. Did the sun shine this morning?
2. Has the sun shone today?
3. Did the candlestick shine after you rubbed it?
4. Did the stars shine last night?

2. *Catch, Caught.*

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

1. I *catch* fish every day.
2. I *caught* the ball yesterday.
3. I *have caught* it often.
4. He *has caught* it every time.

Answer the following questions, using either *I caught* or *I have caught* in your answers.

1. Did you catch a glimpse of the sky?
2. Have you ever caught fish?
3. Did you catch many fish?
4. Have you ever caught a glimpse of the river?
5. Did you catch a glimpse of the cows under the trees?
6. Did you catch the balloon?
7. Did you catch the ball?
8. Who caught the child when he stumbled?

3. Dictation.

Study the last stanza of "Columbia's Emblem" and be prepared to write it correctly from your teacher's dictation.

Test your written work by the form given on page 168.

LESSON 45 — COMPOSITION

Choose one of the following subjects for discussion:

(1) *My Happiest Autumn Outing.*

- | | |
|----------------|---------------------------|
| (a) Our plans. | (c) How we spent the day. |
| (b) The trip. | (d) The return. |

(2) *My Happiest Saturday.*

If you choose the second subject, make an outline to guide your discussion.

LESSON 46 — COMPOSITION

Select one of the following subjects, make an outline, and write a paragraph upon one topic in your outline:

- (1) *Old Methods of Harvesting Wheat.*
 - (2) *Present Methods of Harvesting Wheat.*
-

LESSON 47 — THE SUFFIX: THE ADJECTIVE

1. The Suffix.

1. At first a *rayless* disk of fire, he brightened as he sped.
2. But even the birches on the hill stood *motionless* as rocks.
3. The *helpless* boat soon sank.
4. The *useless* task is finished.
5. Which was the *colder*, Monday or Tuesday?
6. Friday was the *coldest* day of the week.
7. Mary is *happier* than John.
8. Grace is the *happiest* of the four girls.
9. Which is the *prettier*, Helen or Ruth?

Notice the words *rayless* and *motionless* in sentences 1 and 2. *Less* means *without*. What effect does the addition of *less* have upon the word *ray*? What effect does it have upon the word *motion*? Upon *help*? Such an addition to a word is called a **suffix**.

2. The Adjective.

The words *ray* and *motion* are names of things and are therefore nouns. *Rayless* and *motionless* are describing words. What does each word describe?

Describing words are called **adjectives**.

The adjectives *brighter*, *greener*, and *milder*, appear in the poem of Lesson 35. *Brighter* and *greener* describe the pond and the meadow; *milder* describes the glory of the **moon**.

If we compare two meadows or two different views of the same meadow, we say one is *greener* than the other. If we compare three meadows, we say one is the *greenest* of the three. The poet says that the afternoon sun makes the pond and meadow *brighter* and *greener* than the same pond and meadow were earlier in the day.

Most short adjectives add the suffixes *er* and *est* to show comparison. When two persons or things are compared, *er* is added to the adjective which describes one of them. *Est* is not added unless you are comparing more than two persons or things.

Read these sentences, filling the blanks with *er* or *est*:

1. This meadow is green— than that one.
2. You are tall— than he.
3. Which of the two is the old—?
4. Which of the three boys is the strong—?
5. I shall take the larg— of the two boxes.
6. Which of the four rooms is the warm—?
7. Bring me the long— of the two ropes.
8. I know which of the two boys is the young—.

3. Written Exercise.

Add *less* to each word in the following list and give the meaning of the newly formed word:

cheer	home	color	fear	rain
shelter	comfort	cloud	noise	thought

LESSON 48 — LETTER WRITING

Write a letter inviting a friend to have Thanksgiving dinner with you. Compare your letter with the form given on page 13, and correct it before giving it to your teacher. If you are in doubt as to the spelling of any word, consult the dictionary.

LESSON 49 — COMPOSITION

Choose one of the following subjects for discussion:

- (1) *Thanksgiving Day in Plymouth, 1621.*
- (2) *Thanksgiving Exercises in Our School.*

Make an outline to guide your discussion.

LESSON 50 — THE PROPER ADJECTIVE

1. Development.

<i>Nouns</i>	<i>Adjectives</i>
America	American
Columbia	Columbian
England	English
France	French
Canada	Canadian

Read the nouns given in the first column.

Why do they begin with capital letters? What are such nouns called?

Read the list of adjectives in the second column formed from these proper nouns.

With what kind of letter does each adjective made from a proper noun begin?

An adjective formed from a proper noun is called a **proper adjective**.

Learn.

A proper adjective begins with a capital letter.

2. Written Exercise.

Write in sentences the proper adjectives formed from the following nouns: *Cuba, Japan, Alaska, Scotland, India.*

LESSON 51—REVIEW OF CHAPTER

What is a noun? Give an example.

What is a proper noun? A common noun? Give examples of each.

With what kind of letter is a proper noun begun?

What is an adjective? A proper adjective? Give an example of each.

With what kind of letter is a proper adjective begun?

Write two sentences, each containing an example of *less* used as a suffix.

Write a comparison of towns, using *er* and *est*.

Write sentences containing the different forms of *catch*.

Write sentences containing the different forms of *shine*.

Write two sentences illustrating the two uses of *there*.

Use *it's* and *its* correctly in sentences.

Write correctly from memory one stanza of poetry.

Write a letter inviting a friend to spend a day with you.

Read the following sentences, filling the blanks with forms of *catch* or *shine*:

1. Who —— the fish yesterday?
2. How many fish have you —— today?
3. The sun —— yesterday.
4. It has —— for a week.

CHAPTER FOUR



LESSON 52 — LITERATURE

1. Reading.

RETURNING HOME FOR THE HOLIDAYS

In the course of a December tour in Yorkshire, I rode for a long distance in one of the public coaches, on the day preceding Christmas. The coach was crowded, both inside and out, with passengers, who, by their talk, seemed principally bound to the mansions of relations or friends, to eat the Christmas dinner. It was loaded also with hampers of game, and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachman's box, presents from distant friends for the impending feast.

I had three fine rosy-cheeked boys for my fellow-passengers inside. They were returning home for the holidays in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of the little rogues, and the impracticable feats they were to perform during their six weeks' emancipation from book, birch, and pedagogue.

They were full of anticipations of the meeting with the family and household, down to the very cat and dog; and of the joy they were to give their little sisters by the presents with which their pockets were crammed; but the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a pony, and, according to their talk, possessed of more virtues than any steed since the days of Bucephalus. How he could trot! how he could run! and then such leaps as he would take — there was not a hedge in the whole country that he could not clear.

My little traveling companions had been looking out of the coach windows for the last few miles, recognizing every tree and cottage as they approached home, and now there was a general burst of joy. "There's John! and there's old Carlo! and there's Bantam!" cried the happy little rogues, clapping their hands.

At the end of the lane there was an old, sober-looking servant in livery, waiting for them; he was accompanied by a pointer, and by Bantam, a little old rat of a pony, with a shaggy mane and long, rusty tail, who stood dozing quietly by the roadside, little dreaming of the bustling times that awaited him.

I was pleased to see the fondness with which the little fellows leaped about the steady old footman and hugged the pointer, who wriggled his whole body for joy. But Bantam was the great object of interest; all wanted to mount at once, and it was with some difficulty that John arranged that they should ride by turns, and the eldest should ride first.

Off they set at last; one on the pony, with the dog bounding and barking before him, and the others holding John's hands; both talking at once, and overpowering him with questions about home, and with school anecdotes. We stopped a few moments afterwards to water the horses, and on resuming our route, a turn of the road brought us in sight of a neat country seat. I could just distinguish the forms of a lady and two young girls in the portico, and I saw my little comrades, with Bantam, Carlo, and old John, trooping along the carriage road. I leaned out of the coach window, in hopes of witnessing the happy meeting, but a grove of trees shut it from my sight.

— *Washington Irving.*

2. Study of Story.

Who is telling the story?

Where were many of the passengers going?

How did Irving know this?

What besides passengers did the coach carry?

How are such articles shipped now?

Where were the boys going?

Of what were they talking?

What "impracticable" plans were they making?

What tells you that the boys were unselfish? That they were affectionate?

Describe the pony, Bantam.

Of what did the boys talk to John?

What did Irving see from the turn in the road?

What do you learn of Irving from this account of his journey?

What form of *eat* is found in the first paragraph of the story? Give the other forms of the word.

What form of *run* is found in the third paragraph? Give other forms of the word.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

mansion	impracticable	route
delicacies	Bucephalus	pointer
in high glee		hampers of game
shaggy mane		impending feast

LESSON 53 — COMPOSITION

Imagine yourself one of the boys of Irving's story and tell what you did on the first day of your vacation at home. First make an outline to guide you in the discussion.

LESSON 54 — COMPOSITION

Write the story you told in the preceding lesson, following the outline you made there.

LESSON 55 — VARIETY IN THE USE OF WORDS:
THE PRONOUN

1. Variety in the Use of Words.

Make a list of all the different names that Irving used in speaking of the three boys in Lesson 52.

Read the sentences that contain these names, using *the boys* instead of the names in your list.

Why do you think Irving used so many different names for the boys?

If we repeat the same words again and again in talking and writing, we become monotonous and uninteresting to others. Irving knew this fact and therefore varied his expressions.

Choose another word for each of the following:

gigantic crammed bounding

Read the sentences of the story in which these words are found, supplying the words you have chosen. You will then see how aptly Irving selected his words.

2. The Pronoun.

Who is there?

- | | |
|--------------------|----------------------------|
| 1. It is Mary. | 5. It is the boy. |
| 2. It is I. | 6. It is he. |
| 3. It is the girl. | 7. It is Frank and George. |
| 4. It is she. | 8. It is they. |

Mary may answer the question asked above by using her name, as in the first answer, or by using a word instead of her name, as in the second answer. What word does Mary use instead of her name in the second answer?

In sentence 4, a word is used instead of the noun *girl*. Select the word used instead of the noun.

In sentence 6, a word is used instead of the noun *boy*. Select the word used instead of the noun.

In sentence 8, a word is used instead of the nouns *Frank* and *George*. Select the word used instead of these nouns.

To avoid repeating a noun every time we refer to a person or thing, we use words that take the place of nouns. These words are called **pronouns**. *I, me, you, he, him, she, her, it, we, us, they, and them*, are some commonly used pronouns.

Write the following sentences, using in each a pronoun to avoid repeating the noun:

Example:

When the boys came, we saw the boys.

When the boys came, we saw *them*.

1. John was there and John was leading Bantam.
2. The boys saw John and called to John.
3. The mother waited until the mother saw the boys.
4. Helen was happy when the boys saw Helen.
5. The coach had many passengers and the coach was loaded with hampers of game.
6. The boys were returning home and the boys had gigantic plans.
7. Irving saw the boys going up the road, and John was with the boys.

Answer each of the questions given below, using *It is I, It is he, It is she, It is we, or It is they*.

- | | |
|---------------------|---------------------|
| 1. Who is there? | 3. Who are singing? |
| 2. Who is speaking? | 4. Who is laughing? |

LESSON 56 — LETTER WRITING

1. Letter Writing.

Make a list of the topics you would mention in a letter to your mother, if you were away at school. Arrange these items in the order in which you would tell them. Then write the letter, following this outline.

2. Test for Your Letter.

Examine your letter by comparing it with the form given on page 13 and make any corrections needed, before giving the paper to your teacher.

LESSON 57 — DRAMATIZATION

Write in the form of conversation the incidents suggested in the second and third paragraphs of the story of Lesson 52. Begin your dramatization as follows:

Place — A stage-coach.

Time — The day before Christmas.

NED: Sir, will you please tell me what time it is?

MR. IRVING: It is just ten o'clock.

HARRY:

LESSON 58 — THE SENTENCE (*Review*)

1. Uses of Sentences.

When two boys talk together, they tell each other many things. Sometimes one boy asks the other a question. Sometimes both exclaim at something beautiful or startling that they see.

Everyone who talks or writes uses sentences for different purposes: to *tell*, to *question*, and to *exclaim*.

Read the following sentences and tell the use of each:

- | | |
|-------------------------------|-------------------------------------|
| 1. My name is Ned. | 6. Is Bantam a pony? |
| 2. Where do you sit, Harry? | 7. O, there he is! |
| 3. We are near home now. | 8. Ben has written to me. |
| 4. Hurrah for vacation! | 9. Will you come home with us? |
| 5. Have you presents for all? | 10. Mother will be glad to see you. |

2. Written Exercise.

Write five sentences that tell something.

Write five sentences that ask questions.

Write five sentences that exclaim.

LESSON 59—THE DECLARATIVE SENTENCE:

RIDE, RODE, RIDDEN

1. The Declarative Sentence.

The boys were returning home for the holidays.

Read the above statement.

Write five sentences, each of which tells something about Mr. Irving, the boys, or the coach.

Learn:

A sentence that makes a statement, or declares something, is called a declarative sentence.

A declarative sentence ends with a period.

Find five declarative sentences on page 211.

2. Ride, Rode, Ridden.

- | | |
|--------------------------------|--------------------------------|
| 1. I <i>ride</i> every day. | 4. He <i>rides</i> every day. |
| 2. I <i>rode</i> yesterday. | 5. He <i>rode</i> yesterday. |
| 3. I <i>have ridden</i> often. | 6. He <i>has ridden</i> often. |

Answer the following questions, using *rode*, *have ridden*, or *has ridden* in each answer:

- | | |
|--------------------------|---------------------------------|
| 1. Did Harry ride first? | 5. Who have ridden today? |
| 2. Who rode second? | 6. Have you ever ridden a pony? |
| 3. When did you ride? | 7. Have you ridden in a sleigh? |
| 4. Who has ridden today? | 8. Did he ever ride in a coach? |

Write five sentences containing *have ridden* or *has ridden*.

LESSON 60 — THE INTERROGATIVE SENTENCE:

*AM NOT, IS NOT, ARE NOT***1. The Interrogative Sentence.**

Were the boys brothers?

Read the above question.

Write five sentences, each of which asks something about Mr. Irving, the boys, or the coach.

Learn:

A sentence that asks a question is called an interrogative sentence.

An interrogative sentence ends with a question mark.

Find two interrogative sentences in the story of Lesson 1.

2. *Am not, Is not, Are not.*

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | | |
|------------------------|------------------------|-------------------------|
| 1. I am not going. | 6. I am not late. | 11. I am not ready. |
| 2. You are not going. | 7. You are not late. | 12. You are not ready. |
| 3. He is not going. | 8. He is not late. | 13. He is not ready. |
| 4. She is not going. | 9. She is not late. | 14. She is not ready. |
| 5. They are not going. | 10. They are not late. | 15. They are not ready. |

Remember that "aint" is not a good English word and should never be used.

3. Written Exercise.

Write the following sentences, filling the blanks with *am not, is not, or are not*:

- I —— working today.
- She —— singing this season.
- They —— playing ball this year.

LESSON 61 — MAKING A GOOD ARGUMENT

1. Steps in an Argument or Debate.

You have already been made familiar with narration, description, and explanation. Still another kind of speaking or writing is called *argument*.

In argument we try to convince others that a certain statement is true, or that it is false. If we speak or write upon the subject, "The Advantages of Living in the Country," we support our opinion by argument; that is, we present facts to prove that our opinion is correct.

When two or more speakers support opposite sides of a question, the argument is called a *debate*. The subject of the argument, which should be clearly stated, is called the *proposition*. This may be expressed in the form of a question, as, "Is it Better to Live in the Country or in the City?" Or it may be stated in the form of a resolution, as "*Resolved*, That it is Better to Live in the Country than in the City."

In presenting an argument in a debate, we first **make** certain statements to explain the proposition and to show what we intend to prove. This part of the debate is called the *introduction*.

After the introduction we make further statements to convince others that our side of the proposition is the correct one. These statements must not be mere opinions of our own, but must be based upon facts that will be acknowledged as true, or that can be proved to be true. This part of the debate is called the *proof*.

After the proof, we usually re-state the main points of our introduction and proof, to show that we have proved our proposition.

Before attempting to argue a proposition, it is **very** important to make an outline.

2. The Outline for a Debate.

Be prepared to take part with others of your class in making an outline for a debate upon the following subject:

Resolved, *That a Dog Is a Better Companion than a Pony.*

The outline given below will help you to make yours.

Subject: Resolved, *That Every Boy and Girl Should Have a Pet Animal.*

I. Keeping a pet animal would be beneficial to a boy or a girl.

(a) It would improve the boy's or girl's character, for,

1. He would learn to be gentle.
2. He would learn to be punctual and regular.
3. He would learn the necessity of cleanliness.

(b) It would develop the boy's or girl's mind, for,

1. He would learn how to care for the animal.
2. He would learn to observe the habits of animals.
3. He would learn to act quickly.

II. It would benefit the parents, for,

(a) It would give the boy or girl an interest at home.

(b) It is usually an inexpensive kind of amusement.

III. It would benefit other animals, for,

The boy or girl who has a pet animal will not hurt other animals.

LESSON 62 — THE EXCLAMATORY SENTENCE:

DOESN'T, DON'T (Review): DICTATION

1. The Exclamatory Sentence.

Write five sentences, each of which shows strong feeling such as might have been expressed by the boys of Lesson 52.

Example:

Here comes the train!

Learn:

A sentence used to exclaim, or to express sudden or strong feeling, is called an exclamatory sentence.

An exclamatory sentence is followed by an exclamation mark.

2. Doesn't, Don't.

Read the following sentences, filling the blanks with *doesn't* or *don't*:

1. Ethel —— play the violin.
2. She —— like the harp.
3. John —— play ball this summer.
4. Why —— he play ball now?
5. —— you like to play ball?
6. It —— make any difference.
7. Why —— he go home?

3. Dictation.

Be prepared to write correctly from your teacher's dictation the fourth paragraph of the story of Lesson 52.

Test your work by the form given on page 168.

LESSON 63 — THE SENTENCE: HEAR, HERE (Review)**1. The Sentence.**

Tell how each of the following sentences is used:

1. How cold it is!
2. This is my birthday.
3. How old are you?
4. The lake is rough.
5. Where are you going?
6. How it pours!

2. Hear, Here.

Write the following sentences, filling the blanks with *hear* or *here*.

1. Did you —— me call?
2. I left the book ——.
3. Please —— what I have to say.
4. Have you been —— before?
5. —— the bells!
6. I —— the singing.
7. It is not ——.
8. Would you like to —— a story?
9. —— is the book.
10. If you sit ——, you will —— better.
11. —— is a good place to ——.

3. Written Exercise.

Write five sentences that contain *here* used correctly.

Write five sentences that contain *hear* used correctly.

LESSON 64 — COMPOSITION

If you formed an Audubon Club, write what you will do for the birds this month.

If you formed a Young Patriots' Club, write about Miles Standish or the Landing of the Pilgrims.

If you belong to a Reading Club, write a report on a book or a story that you have read recently.

LESSON 65 — ORAL DEBATE

RESOLVED, *That a Dog Is a Better Companion than a Pony.*

Follow the outline you made in Lesson 61.

LESSON 66—REVIEW OF CHAPTER

Tell how each of the following sentences is used:

1. The boys had been at boarding school.
2. They were going home for vacation.
3. Have you all your parcels?
4. What a beautiful pony that is!

Give sentences containing the different forms of *ride*.

Write two declarative sentences.

Write two interrogative sentences.

Write two exclamatory sentences.

Change the following sentences, using *have*, *has*, or *had*:

1. The boys rode on Bantam's back.
2. Irving ate Christmas dinner at the home of a friend.
3. The old servant came to meet them.
4. The boys went home with him.
5. Mr. Irving went to the home of a friend.

Write two sentences that contain *hear* used correctly.

Write two sentences that contain *here* used correctly.

Write correctly from memory one stanza of poetry.

How are pronouns used?

Name some common pronouns.

Write a letter to a friend, telling him of some of the things you are doing in your school.

CHAPTER FIVE



LESSON 67 — LITERATURE

1. Reading.

HEIDI'S MOUNTAIN HOME

Heidi lived with her grandfather in a hut near the top of a great mountain in Switzerland. On stormy days the wind howled around the little house and it seemed as if it must be blown down into the valley. On pleasant days the top of the mountain was flooded with sunshine, and the hut was then a beautiful place in which to live.

Behind the hut were three old fir trees with long thick branches, and beyond these rose a wall of mountain. The lower slopes were overgrown with beautiful grasses and wild flowers, and above these were stony heights, covered only with scrub and leading gradually up to the bare, rocky summit.

Every morning during the summer, Heidi's little friend, Peter, came with the goats, and the two children climbed up to the high meadows. When autumn came and the wind blew louder and colder, the grandfather would sometimes say, "You must stay at home today, Heidi; a sudden gust of wind might blow you over the rocks, down into the valley."

Whether Heidi was out with Peter, or at home with her grandfather, she was always happy, for she always found something to interest her. The thing which attracted her most, on the days when the wind kept her at home, was the roaring of the fir trees. She would stand under them and look up, unable to tear herself away, while they bowed and swayed and roared as the wind rushed through them.

One night there was a heavy fall of snow. The next morning the whole mountain was white, and the flakes were still falling.

Heidi stood at the little window watching the snow come down, and wondering if it would cover the hut all over. "What fun that would be!" she thought. By the next morning, however, the flakes had ceased to fall and the grandfather was able to go out and shovel away the snow that had piled up around the hut.

One afternoon, a few days later, as Heidi and her grandfather sat in front of the fire, there was a great stamping at the door, and in came Peter. He was white with snow, but his face beamed with pleasure at seeing his friends again. Soon he was seated near the fire and Heidi was asking him questions faster than he could answer them.

The grandfather listened with an amused smile to the little girl's questions about the school, which she was told Peter must attend, now that winter had come. Then the old man said, "I think Peter needs refreshment. He must have supper with us."

Peter opened his eyes very wide when he saw what a large piece of dried meat the grandfather gave him on his thick slice of bread. Peter's mother was very poor and she could not give him meat. At home he seldom had anything more than black bread to eat, and he wished he could have supper with Heidi every day.

When the pleasant meal was over, Peter started for home. As he was leaving, he turned and said, "I shall come again next Sunday. My grandmother says she hopes that some day Heidi will come to see her."

Heidi was surprised to hear that anyone wanted to see her. The first thing she said to her grandfather the next day was, "I must go down to see Peter's grandmother today; she will expect me."

"The snow is too deep and soft," answered her grandfather, hoping that Heidi would soon forget what Peter had said. But Heidi thought she must go because the grandmother had asked her to come.

The next morning she spoke of it again. "May I go today, grandfather? I know Peter's grandmother expects me!"

"No, Heidi," answered her grandfather, "the snow is still too deep and soft."

On the fourth day the vast field of snow was like ice. As Heidi sat at dinner with the bright sun shining in upon her, she said again, "I must go down to see Peter's grandmother today; I have kept her waiting too long."

Her grandfather smiled but said nothing. After dinner he brought down from the hayloft a large, thick bag. "Come with me, Heidi," he said, and the child ran joyfully after him out upon the hard, shining snow.

The old trees were standing quite silent now. They looked so beautiful, as they sparkled and glittered in the sunshine, that Heidi jumped for joy. "Come here, Grandfather, come here!" she cried. "The fir trees are all silver and gold!"

The grandfather had gone into the shed and now came out dragging a large sled, to the side of which a pole was fastened. After Heidi had taken him around the fir trees to see their beauty from all sides, he sat down on the sled and lifted the child upon his lap. He wrapped her snugly in the bag, and held her with his left arm. In his right hand he firmly grasped the big pole which was to steer their course. A push with his feet started the sled. Down the mountain they shot so swiftly that Heidi thought they were flying, and shouted aloud in her delight.

Soon they found themselves at Peter's home. The old man lifted Heidi out of the bag. "There you are, little girl!" he said. "Now run in and see Peter's grandmother."

—*Johanna Spyri.*

2. Study of Story.

What advantage did Heidi's grandfather gain by building his house on the mountain? What did he lose?

How did Heidi spend the summer days?

What did the outdoor life do for her?

What difference did autumn make in her life?

What change did the winter make in Peter's habits?

Why was Heidi so eager to visit Peter's grandmother?

Tell the story of Heidi's trip down the mountain.

Read the lines that tell you why Heidi was happy.

What do you learn from this story about the grandfather's character?

What do you learn from this story about Heidi's character?

Read the lines that you think make the most beautiful picture in the story.

Find a form of *blow* in the third paragraph. Give the other forms of *blow*.

Find a form of *sit* in the sixth paragraph and of *eat* in the eighth paragraph. Give the other forms of *sit* and *eat*.

Make a list of adjectives found in the first paragraph.

Explain the use of *there* in the fifth paragraph.

Point out examples of divided quotations in the selection.

What proper nouns are found in the first three paragraphs?

LESSON 68 — COMPOSITION

Select one of the following subjects for discussion:

(1) *Pleasures I Enjoy that Heidi Could not Have.*

(2) *Pleasures Heidi Could Have that I Cannot Enjoy.*

The picture on the following page, which shows a mountain region similar to that of Heidi's home, will aid you in this discussion.

Remember that Heidi lived far from street cars and railroads. She could not go to parks or picture shows. She could not buy candy and ice cream, for two reasons — there was no place to buy them, and she had no money to spend. She had no toys, except such as she herself made or her grandfather made for her. Her clothing was warm, but it was not pretty. She had no girl playmates, for she was the only little girl who lived up on the mountain.



A MOUNTAIN SCENE IN SWITZERLAND

LESSON 69 — COMPOSITION

Write the story of a summer day as spent by Heidi, first making an outline. Write a title for your story.

LESSON 70 — THE SUBJECT AND THE PREDICATE OF
A SENTENCE

1. Development.

1. Heidi lived in a hut.
2. Her home was on the top of a mountain.
3. The top of the mountain was flooded with sunshine.
4. The wind howled around the little house.
5. The whole mountain was covered with snow.
6. The children could see it piled in great drifts.
7. The trees were all silver and gold.
8. The old trees were standing silent now.
9. Heidi's little friend came with the goats.
10. Heidi was always happy.
11. The grandfather came out dragging a large sled.
12. A push with his feet started the sled.
13. Soon they found themselves at Peter's home.

About whom does sentence 1 tell something? You can answer this question very easily if you ask yourself, "Who lived in a hut?" The answer, *Heidi*, is called the **subject** of the sentence. What does the sentence tell about Heidi? The answer, *lived in a hut*, is called the **predicate** of the sentence.

About what does sentence 2 tell something? You can answer this question if you ask yourself, "What was on the mountain top?" What, then, is the *subject* of this sentence? What does the sentence tell about her home? What, then, is the *predicate* of this sentence?

Read each of the sentences in the list and tell *about whom* or *about what* something is said. Also tell *what is said* about the subject in each case. Use the following form:

<i>Subject</i>	<i>Predicate</i>
Heidi	lived in a hut.

This sentence tells something about *Heidi*. *Heidi* is therefore the *subject* of the sentence. *Lived in a hut* is said about Heidi. *Lived in a hut* is therefore the *predicate* of the sentence.

Learn:

The part of a sentence that tells about whom or about what something is said is called the subject of the sentence.

The part of a sentence that tells what is said about the subject is called the predicate of the sentence.

2. Written Exercise.

Write five sentences, marking off the subject and the predicate of each, according to the form given above.

LESSON 71 — THE UNEXPRESSED SUBJECT

1. Development.

- | | |
|---------------------------------|-------------------------|
| 1. The children played all day. | 5. Play with me. |
| 2. The boys studied hard. | 6. Study hard. |
| 3. The child did not come back. | 7. Come back. |
| 4. Heidi climbed upon the sled. | 8. Climb upon the sled. |

Read the first four sentences. These sentences make statements, or declare something. What do we call such sentences?

Give the subject of each of these four sentences.

Give the predicate of each of these sentences.

Read the sentences in which no subject is expressed.

What is the subject of each of these sentences?

When the child said in sentence 5, "Play with me," he meant, "*You* play with me." The subject is usually omitted in such sentences because we are sure to understand who is meant. The unexpressed subject is generally *you*, and we say, therefore, that the subject is *you*, understood.

Tell the subject and the predicate of each of the following sentences:

1. Come here.
2. Follow me.
3. Do not go.
4. Wait for me.
5. Listen to the wind.
6. Come with me.

2. Written Exercise.

Write five sentences with unexpressed subjects. Write the subject in parentheses before each sentence.

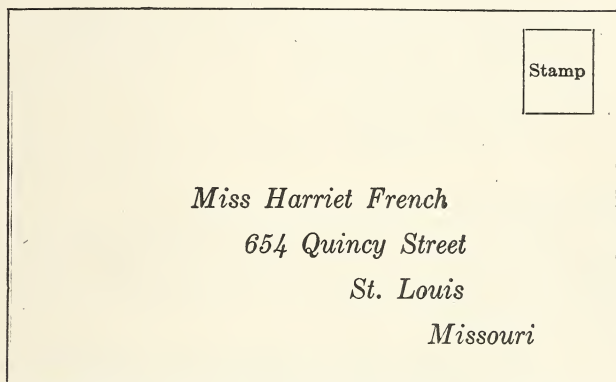
Example: (you) Ring the bell.

LESSON 72 — FORMAL INVITATIONS

1. Development.

When Janet Carey sent out invitations to her birthday party, she used the formal style of invitation. Harriet French received one of Janet's invitations.

This is the way the envelope was addressed:



This is what Harriet read:

*Miss Janet Carey requests the pleasure of
Miss Harriet French's company at her birth-
day party, Thursday, June twenty-fourth,
from three to six o'clock.*

*56 Broad Street
June tenth*

2. Written Exercise.

Imagine that your birthday is coming and that you are planning to have a party. Write an invitation to it and address the envelope for it. After you have made the corrections marked by your teacher, copy the letter in your notebook.

LESSON 73 — FORMAL ACCEPTANCES: FORMAL REGRETS

1. Formal Acceptances.

Harriet had been taught that a formal invitation always requires a formal answer. This was her reply to Janet's invitation:

*Miss Harriet French accepts with pleasure
Miss Janet Carey's kind invitation to her birth-
day party on Thursday, June twenty-fourth,
from three to six o'clock.*

*654 Quincy Street
June twelfth*

2. Formal Regrets.

Mary Arthur received one of Janet's invitations, but she could not go because her mother was ill. She wrote this note to Janet:

*Miss Mary Arthur regrets that her mother's
illness prevents her acceptance of Miss Janet
Carey's kind invitation to her birthday party
on Thursday, June twenty-fourth, from three
to six o'clock.*

*424 Northumberland Road
June fifteenth*

3. Written Exercise.

Write a formal acceptance of an invitation to a birthday party, and address the envelope for it.

Write a formal note of regrets in reply to an invitation to a birthday party, and address the envelope for it.

After you have made the corrections marked by your teacher, copy your letters of acceptance and regrets in your notebook.

LESSON 74 — *GIVE, GAVE, GIVEN: THIS, THESE, THAT, THOSE (Review)*

1. Give, Gave, Given.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|------------------------------|----------------------------|
| 1. I give now. | 5. He has given me a dog. |
| 2. I gave yesterday. | 6. You gave him that pen. |
| 3. I have given many times. | 7. They are given prizes. |
| 4. The book was given to me. | 8. You were given a watch. |

Answer the following questions, using the forms of *give* in complete sentences:

- | | |
|---------------------------------|--------------------------------|
| 1. Who gave you this paper? | 5. Have you given your answer? |
| 2. Were the books given to you? | 6. Was this kite given to you? |
| 3. Did I give you a pencil? | 7. To whom did you give it? |
| 4. Had you given the ball? | 8. Has he given you money? |

Be prepared to ask your classmates any of these questions and to judge the correctness of each answer.

2. This, These, That, Those.

Read the following sentences, filling the blanks with *this, these, that, and those*:

1. I like —— kind of apple.
2. Do you like —— kinds of games?
3. John reads —— sort of book.
4. Does —— sort of book interest you?
5. Do you buy —— kinds of peaches?
6. —— kind of apple is ripe.
7. Where did you find —— kinds of fruit?
8. —— kind of fruit is best.
9. I bought —— kind of apple.
10. I bought —— kinds of apples.
11. —— kinds of fruit are best.

LESSON 75 — COMPOSITION

Make an outline to guide you in discussing the following subject:

The Time of Year I Would Most Enjoy Living Where Heidi Lived.

LESSON 76 — COMPOSITION

Write a paragraph, in as interesting a manner as you can, giving your reasons for choosing the season you selected in Lesson 75 as the time you would most enjoy living on the mountain.

LESSON 77 — THE VERB: DICTATION

1. The Verb.

1. Heidi lived on the top of a mountain.
2. Three fir trees grew behind the hut.
3. Peter came with the goats every morning.
4. The children climbed to the high meadows.
5. The wind blew a strong blast.
6. You must stay at home.
7. Peter's mother could not give him meat.
8. Heidi stood at the little window.

Using the form given in Lesson 70, point out the subject and the predicate of each of the above sentences.

What is the most important word in the predicate of sentence 1? The most important word is *lived*, because it tells, or *asserts*, something about Heidi.

Sometimes more than one word is used to assert. Find the asserting words in sentence 6. The words *must stay* assert something about the subject and are the most important words in the predicate.

What are the most important words in the predicate of sentence 7? *Could give* are the most important words in the predicate, because they assert something about the subject.

Select from each sentence in the preceding group the word or words that assert.

Words used to assert are called **verbs**.

2. Dictation.

Study the following sentences and be prepared to write them correctly from your teacher's dictation:

1. "No," said Heidi's grandfather, "the snow is too deep."
2. "Little man," he said, "come to me."

Test your work by the form given on page 168.

LESSON 78 — READING FOR THE STORY: THE FOOLISH TORTOISE

1. Ability to Read.

You were taught in Lesson 23 that some pieces of literature must be read thoughtfully in order to gain the author's meaning. Such reading cannot be done rapidly. However, in much of what we read the thought can be easily grasped and the reading can be done rapidly. In such cases, we read mainly *for the story*, holding in mind the various incidents as the plot unfolds.

This ability to gain information rapidly from the printed page will be of great value to you throughout life. Do you take more time to read a page than is necessary? Do you read one word and then another, or have you trained your eyes to pass so quickly over a line that you seem to see it all at a glance? Have you trained your eyes and mind to work together? No progress can be made by the eyes alone, while the mind wanders. As the eyes pass over the printed

words, your mind should be centered upon the thought of the sentence.

To be able to tell simply and clearly the substance of what you have read is one proof that you have read with understanding. Do not depend solely on the exercises given in this book for developing the power to grasp rapidly the substance of a paragraph or a page. If you have a page of history to learn, time yourself, reading as rapidly as possible, but not so hurriedly as to lose the thought. Close the book, think over what you have read, and see if you can tell the important points. Repeat this exercise until you are able to give accurately the substance of what you have read.

The purpose of noting the time spent in reading a page is to help you break up bad habits that you may have formed. If you time yourself, you will not sit staring at words while your mind is on something else, nor will you gaze around the room or out of the window.

2. Story Telling.

Time yourself as you read silently the following story. Tell the substance of the story; then read it again, silently, timing yourself as before. Retell the story, trying to tell it more accurately than you did the first time.

THE FOOLISH TORTOISE

A tortoise, having grown tired of the place in which he had lived for many years, asked two wild geese if they would carry him to a new home.

"We are willing to carry you," said the geese, "but you must tell us how to do it."

"If you will each take an end of this stick, I will hold on to the middle by my mouth," said the tortoise.

"Can you keep your mouth closed while we fly?" asked the geese. "Remember, if you try to talk, you will surely fall."

When the tortoise assured them that he would not open his mouth, the geese consented to carry him. In a moment they all rose in the air, and the strong wings of the geese bore them easily along.

Some people working in the fields saw the strange sight and called to each other in surprise.

"The tortoise will surely fall," they said. "He cannot keep his mouth closed on that stick."

This made the tortoise so angry that he opened his mouth to say, "I *can* keep my mouth closed!" Before he could say the words, however, he fell to the ground.

— *Selected.*

LESSON 79 — CLASS COMPOSITION

Be prepared to take part with other members of the class in telling the story of the foolish tortoise. Dictate the sentences to your teacher so that she may write them on the board. The following suggestions will help you:

Of what should we tell in the first paragraph?

Give a good opening sentence. Where should this sentence begin? What capital letter is needed in it? What punctuation mark should be placed at the end?

Is another sentence needed in this paragraph? If so, give it. Does this sentence follow naturally after the one given before?

In dialogue, the speech of each of the characters forms a separate paragraph. (See the second, third, and fourth paragraphs of the story.)

Suggest a topic for the second paragraph. Does this topic seem to belong immediately after the first? Give a good opening sentence. Where should this sentence begin? What capital letter is needed? What punctuation marks are needed?

Continue to form paragraphs in this way until the story is complete.



ARE BOYS' SPORTS MORE FUN THAN GIRLS' SPORTS?

LESSON 80 — PICTURE STUDY

Study the picture on the opposite page. Read the title. What boys' sports are shown? What girls' sports? Which of these sports do you like best? Why?

Make an outline and debate the following question, first reviewing the outline for debate given in Lesson 61:
Are Boys' Sports More Enjoyable than Girls' Sports?

LESSON 81 — LITERATURE

1. Reading.

A COWBOY RACE

A pattering rush like the rattle of hail
When the storm-king's wild coursers are out on the trail,
A long roll of hoofs—and the earth is a drum!
The centaurs! See! Over the prairies they come!

A rollicking, clattering, battering beat;
A rhythmical thunder of galloping feet;
A swift-swirling dust-cloud—a mad hurricane
Of swarthy, grim faces and tossing, black mane.

Hurrah! In the face of the steeds of the sun
The gauntlet is flung and the race is begun!

—J. C. Davis.

2. Study of Poem.

How many single words, or groups of words, can you find that describe the race? Which ones do you think describe it best? What is the meaning of "the earth is a drum"?

How many exclamation marks do you find in the poem? Why does the author use this mark so often?

Memorize the second stanza.

LESSON 83 — HALF-YEARLY SUMMARY

1. A capital letter is used:

- (a) to begin each sentence of a direct quotation that consists of one or more sentences (p. 163).
- (b) to begin a proper noun (p. 205).
- (c) to begin a proper adjective (p. 209).

2. Punctuation:

- (a) A period ends a declarative sentence (p. 217).
- (b) A question mark ends an interrogative sentence (p. 218).
- (c) An exclamation mark ends an exclamatory sentence (p. 221).

3. Quotations:

- (a) The mark (“) is put before quoted words, and the mark (”) after them (p. 163).
- (b) The mark (“) is repeated at the beginning of each paragraph or stanza when a quotation continues through more than one paragraph or stanza, but the mark (”) is not used until the whole quotation ends (p. 163).
- (c) A short quotation is separated from the preceding part of the sentence that contains it, by a comma; if the quotation is long a colon generally precedes it (p. 163).
- (d) In a direct quotation that consists of one or more sentences, each sentence begins with a capital letter (p. 163).
- (e) Quoted sentences should be followed by the marks they would require if not quoted, except that a comma is used in place of a period when the main sentence continues after the quotation ends. The question mark and the exclamation mark, when they end a quotation, are placed inside the quotation mark (p. 163).
- (f) For a quotation within a quotation, single marks (‘) and (’) are used (p. 164).

4. Classes of Words:

- (a) A noun is a word that names a person, a place, or a thing (p. 198).
- (1) A proper noun names a particular person, place, or thing (p. 205).
 - (2) A common noun names one or more of a class of persons, places, or things (p. 205).
- (b) A pronoun is a word used instead of a noun (p. 215).
- (c) An adjective is a word that describes (p. 207).
A proper adjective is formed from a proper noun (p. 209).
- (d) A verb is a word used to assert (p. 235).
- (e) An adverb is a word that modifies a verb, an adjective, or another adverb (p. 240).

5. Sentences and Parts of Sentences:

- (a) A declarative sentence makes a statement, or declares something (p. 217).
- (b) An interrogative sentence asks a question (p. 218).
- (c) An exclamatory sentence exclaims, or expresses sudden or strong feeling (p. 221).
- (d) The subject of a sentence tells about whom or about what something is said (p. 229).
- (e) The predicate of a sentence tells what is said about the subject (p. 229).
- (f) When the subject is omitted it is called the unexpressed subject (p. 230).

6. Correct Use of Words:

- (a) A suffix is an addition of a letter or letters to a word to modify its meaning (p. 207).
- (b) *There* is sometimes used as an introductory word (p. 201).
- (c) Give sentences containing the following forms:
- | | |
|--------------------------------|------------------------------------|
| <i>doesn't, don't</i> (p. 173) | <i>shine, shone</i> (p. 205) |
| <i>you, he, and I</i> (p. 179) | <i>catch, caught</i> (p. 206) |
| <i>sit and set</i> (p. 180) | <i>ride, rode, ridden</i> (p. 217) |
| <i>know, throw</i> (p. 184) | <i>its and it's</i> (p. 202) |

CHAPTER SIX



LESSON 84 — LITERATURE

1. Reading.

A LEGEND OF BREGENZ

Girt round with rugged mountains
The fair Lake Constance lies;
In her blue heart reflected
Shine back the starry skies;
And, watching each white cloudlet
Float silently and slow,
You think a piece of Heaven
Lies on our earth below!

Midnight is there; and Silence,
Enthroned in Heaven, looks down
Upon her own calm mirror,
Upon a sleeping town;
For Bregenz, that quaint city
Upon the Tyrol shore,
Has stood above Lake Constance
A thousand years and more.

Her battlements and towers,
From off their rocky steep,
Have cast their trembling shadow
For ages on the deep:
Mountain and lake and valley,
A sacred legend know,
Of how the town was saved one night,
Three hundred years ago.

Far from her home and kindred,
 A Tyrol maid had fled,
 To serve in the Swiss valleys,
 And toil for daily bread;
 And every year that fled
 So silently and fast,
 Seemed to bear farther from her
 The memory of the past.

She served kind, gentle masters,
 Nor asked for rest or change;
 Her friends seemed no more new ones,
 Their speech seemed no more strange;
 And when she led her cattle
 To pasture every day,
 She ceased to look and wonder
 On which side Bregenz lay.

(One day she heard that an army was preparing to capture Bregenz. Then she realized her heart was still in her old home.)

Nothing she heard around her
 (Though shouts rang forth again),
 Gone were the green Swiss valleys,
 The pasture, and the plain;
 Before her eyes one vision,
 And in her heart one cry,
 That said, "Go forth, save Bregenz,
 And then, if need be, die!"

(Mounted on a swift horse, she reached Bregenz as the bells rang for midnight, and warned the city of its danger.)

Bregenz is saved! Ere daylight
 Her battlements are manned;
 Defiance greets the army
 That marches on the land.

And if to deeds heroic
 Should endless fame be paid,
 Bregenz does well to honor
 The noble Tyrol maid.

Three hundred years are vanished,
 And yet upon the hill
 An old stone gateway rises,
 To do her honor still.
 And there, when Bregenz women
 Sit spinning in the shade,
 They see in quaint old carving
 The charger and the maid.

And when, to guard old Bregenz,
 By gateway, street, and tower,
 The warder paces all night long
 And calls each passing hour;
 "Nine," "ten," "eleven," he cries aloud,
 And then (O crown of Fame!)
 When midnight pauses in the skies,
 He calls the maiden's name.

— *Adelaide Procter.*

2. Study of Poem.

These stanzas are only part of the poem by Adelaide Procter. The italic lines tell the main thought of the omitted stanzas.

To what is the appearance of Lake Constance compared in the first stanza? Is the comparison apt?

What does the poet mean by saying that Bregenz stands "above" Lake Constance?

What does "battlements and towers" tell about the town?

Why is the maiden's deed called "heroic"?

What monument did the people erect to her memory?

What still greater honor did Bregenz pay the maiden?

Write four other questions on the thought of the poem.

Find an example of words in a series in the third stanza. In the last stanza. Explain the difference in punctuation of these two examples of words in a series.

Find an example of the word *O* in the last stanza.

Find *shine* in the first stanza and *sit* in the next to the last stanza. Give other forms of *shine* and *sit*.

Explain the use of *know* in the third stanza and of *rang* in the sixth. Give other forms of these words.

LESSON 85 — *Go: COME* (Review)

1. *Go, Come.*

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|-----------------------|--------------------------|
| 1. I go now. | 4. He goes now. |
| 2. I went yesterday. | 5. He went yesterday. |
| 3. I have gone often. | 6. He has gone often. |
| | 7. They go now. |
| | 8. They went yesterday. |
| | 9. They have gone often. |

Repeat the preceding sentences, changing forms of *go* to forms of *come*, as, *I come now*.

Use forms of *go* in answering the following questions:

- | | | |
|------------------|-------------------|--------------------|
| 1. Who go now? | 3. Who has gone? | 5. Did she go? |
| 2. Who goes now? | 4. Who have gone? | 6. Have they gone? |

Use forms of *come* in asking and answering questions similar to the above, as, *Who comes now?*

Change the following sentences to express past time:

- | | |
|----------------------------|-------------------------|
| 1. The ship comes in. | 4. The sun goes down. |
| 2. The captain comes home. | 5. The child goes home. |
| 3. The tide goes out. | 6. The stars come out. |

Repeat the preceding sentences, using *have*, *has*, or *had* with a form of *go* or *come*.

2. Written Exercise.

Write five sentences, each containing some form of *go*.

Write five sentences, each containing some form of *come*.

LESSON 86 — WORDS IN APPPOSITION

1. Development.

1. Bregenz, the quaint city, is protected by battlements and towers.
2. The Tyrol maid saved Bregenz, the city of battlements and towers.
3. The Tyrol maid, the noble heroine, was honored by the people of Bregenz.
4. The monument, a stone gateway, still stands upon the hill.
5. The Tyrol maid loved her native city, Bregenz.
6. We love Paul Revere, the American patriot.
7. The path through the forest, an old Indian trail, was difficult to follow.
8. Longfellow, the poet, wrote "The Old Clock on the Stairs."

Notice that a comma is used after the noun *Bregenz* in sentence 1. The expression, *the quaint city*, means Bregenz. The noun *Bregenz* is explained by these words, which are said to be in apposition to it. They are separated by commas from *Bregenz* and the rest of the sentence.

Select from each of the above sentences, a word or group of words that are in apposition to some noun.

Learn:

Words in apposition to a noun or a pronoun are usually separated from the rest of the sentence by commas.

2. Written Exercise.

Write five sentences in each of which a noun is followed by words in apposition to it.

LESSON 87 — LITERATURE

1. Reading.

PAUL REVERE'S RIDE

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five:
Hardly a man is now alive
Who remembers that famous day and year.

He said to his friend: "If the British march
By land or sea from the town tonight,
Hang a lantern aloft in the belfry-arch
Of the North Church tower, as a signal-light,—
One if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country-folk to be up and to arm."

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride,
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then impetuous stamped the earth,
And turned and tightened his saddle-girth;
But mostly he watched with eager search
The belfry-tower of the old North Church,
As it rose above the graves on the hill,
Lonely, and spectral, and sombre, and still.

And lo! as he looks, on the belfry's height,
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light,
The fate of a nation was riding that night;
And the spark struck out by that steed in his flight,
Kindled the land into flame with its heat.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

— Henry W. Longfellow.

2. Study of Poem.

Prepare a list of questions on the stanzas from "Paul Revere's Ride." Be prepared to ask your classmates these questions and to judge the correctness of answers given.

What form of *ride* is found in the fifth stanza? Give other forms of the word.

What word is pronounced the same as *rode*, but has a different meaning? What are such words called?

LESSON 88 — COMPOSITION

Study the poem on page 248.

Compare Paul Revere's ride with that of the Tyrol maid. In what particular were they alike? In what were they unlike?

LESSON 89 — COMPOSITION

Write in your own words the story of Paul Revere's ride, or of the Tyrol maid's brave ride. First make an outline.

LESSON 90 — THE SUBJECT AND THE PREDICATE (*Review*)

1. Subject and Predicate.

Select the subject and the predicate in each of the following sentences:

1. She served kind, gentle masters.
2. Their speech seemed strange no longer.
3. Defiance greets the army.
4. He calls the maiden's name.
5. Bregenz does well to honor the Tyrol maid.
6. The old stone gateway rises yet upon the hill.
7. They see the charger and the maid.
8. The starry skies shine back from Lake Constance.
9. The Swiss valleys were gone.

2. Written Exercise.

Write predicates that consist of more than one word for the following subjects:

- | | |
|-------------------------------|-------------------------|
| 1. Lake Constance | 5. Three hundred years |
| 2. The starry skies | 6. An old stone gateway |
| 3. Bregenz, that quaint city, | 7. Bregenz women |
| 4. Her battlements and towers | 8. The warder |

Write five sentences about your school or about a game you like to play. Separate the subject from the predicate of each sentence, using a line as in the preceding exercise.

LESSON 91 — NOUNS SHOWING POSSESSION: *SAW*, *SEEN*
(Review)

1. Forms of Nouns Showing Possession.

Find in the last stanza of the poem of Lesson 84 an apostrophe used to show possession. Is the noun singular or plural? Write the singular and the plural forms of this noun to show possession.

Write the singular forms of the following nouns to show possession:

town	loaf	lady	woman
knife	match	bush	Charles

Write the plural forms of *knife*, *match*, *loaf*, *lady*, and *woman*.

Write the plural forms of these five words to show possession.

2. *Saw*, *Seen*.

Answer these questions, using *saw*, *has seen*, or *have seen*:

1. Where did you see him?
2. When did you see him?
3. How many times have you seen him?
4. Has he seen the circus?
5. Have you seen the picture of Paul Revere?
6. When did you see it?
7. Where did you see it?
8. How many times have you seen it?

LESSON 92 — SYNONYMS

1. Development.

1. They *toil* for daily bread.
2. Bregenz was a *quaint* city.
3. Their *speech* seemed no more strange.
4. The maid's *deed* was *heroic*.
5. It made her *famous*.
6. They see the *charger* and the maid.

Substitute another word with the same meaning for each italicized word in the preceding sentences. A word is called a **synonym** of another word when it may be substituted for it in a given sentence without materially changing the meaning.

Example:

They *toil* for daily bread.

They *work* for daily bread.

Read "Variety in the Use of Words," page 214, and be prepared to tell what is the purpose in using a synonym instead of repeating a word.

2. Written Exercise.

Write five sentences suggested by the poem of Lesson 84.

Rewrite these sentences, substituting a synonym for a word in each.

LESSON 93 — LITERATURE

1. Reading.

HOME AND COUNTRY

Think of your home, boy; write and read and talk about it. Let it be nearer and nearer to your thought, the farther you have to travel from it.

And for your country, boy, and for that flag, never dream a dream but of serving her as she bids you, though the service carry

you through a thousand terrors. Remember, that behind all these men you have to do with — behind officers, and government, and people even — there is the Country Herself, your Country, and that you belong to Her as you belong to your own mother.

— *Edward Everett Hale.*

2. Study of Selection.

Read the first paragraph of the selection.

Did the boys in the story of Lesson 52 think of their home in this way? What tells you this?

Read the second paragraph of the selection.

What does "your country" do for you?

What should you do for your country?

What does the American flag mean to you?

Tell why you think Paul Revere was both a hero and a patriot.

Find in the above selection an example of the unexpressed subject.

What word of address is there in the selection? How is it punctuated?

3. Written Exercise.

Write a paragraph containing the main thoughts of the selection, "Home and Country."

4. Selection for Memorizing.

Where may the wearied eye repose

When gazing on the Great;

Where neither guilty glory glows,

Nor despicable state?

Yes — one — the first — the last — the best —

The Cincinnatus of the West,

Whom envy dared not hate,

Bequeath'd the name of Washington,

To make man blush there was but one!

— *Byron*

LESSON 94 — COMPOSITION

Study Byron's tribute to Washington and write at least one paragraph suggested by these lines; or read the following lines about the American flag and write a paragraph suggested by them.

If you write about the flag, be prepared to answer the following questions:

1. In the first line, what is meant by "cold indeed"?
2. In the second line, why are the folds of our flag said to be "rippling in the breeze"?
3. In the second paragraph, what is meant by the expression "constituting our national constellation"?
4. How many stars are there in our flag now?

THE FLAG OF OUR COUNTRY

There is the national flag. He must be cold indeed who can look upon its folds, rippling in the breeze, without pride of country. If he be in a foreign land, the flag is companionship and country itself, with all its endearments. Its highest beauty is in what it symbolizes. It is because it represents all, that all gaze at it with delight and reverence.

It is a piece of bunting lifted in the air; but it speaks sublimely, and every part has a voice. Its stripes of alternate red and white proclaim the original union of thirteen states to maintain the Declaration of Independence. Its stars of white on a field of blue proclaim that union of states constituting our national constellation, which receives a new star with every new state. The two together signify union past and present.

The very colors have a language which was officially recognized by our fathers. White is for purity, red for valor, blue for justice; and all together, bunting, stripes, stars, and colors, blazing in the sky, make the flag of our country to be cherished by all our hearts, to be upheld by all our hands.

— *Charles Sumner.*

LESSON 95 — THE ORDER OF PRONOUNS:
DICTATION**1. The Order of Pronouns.**

Read these sentences and explain the order of the pronouns:

1. I saw you and him.
2. They wrote him and me.
3. Did you see him and me?
4. She and I went to the circus.
5. Did you and he go too?
6. Where did you and he go?
7. Look at him and me!
8. You, he, and I will go to the ball game.
9. You and he should go.

2. Dictation.

Study the second stanza quoted from "Paul Revere's Ride" and be prepared to write it correctly from your teacher's dictation.

Test your work by the form given on page 168.

LESSON 96— PRACTICE WORK**1. Synonyms.**

Give a synonym for each of the following words in the poem of Lesson 87: *defiance, fate, hurrying, gloom, peril.*

2. Nouns Showing Possession.

Write the form of each of the following words to show possession: *village, farm, nation, steed, Paul Revere.*

Write the plural form of each of the following words to show possession: *child, apple, baby, leaf, patch.*

3. Subject and Predicate.

Read the following sentences and point out the subject and predicate of each:

1. You should honor the flag.
2. Your country calls you.
3. The true patriot serves his country.
4. The American flag stands for justice.

Write a predicate of more than one word for each of the following subjects:

1. George Washington |
 2. John C. Calhoun |
 3. Our country |
 4. Patriotism |
 5. Paul Revere |
-

LESSON 97 — THE PREFIX: THE SUFFIX (*Review*)

1. The Prefix.

(a) If we place the syllable *un* before *armed*, we have the word *unarmed*, which means *not armed*. One or more letters or syllables placed in this way at the beginning of a word are called a **prefix**.

Place *un* before each of the following words and tell the meaning of each newly formed word:

heard willing watched told

Use in a sentence each word you have formed.

(b) The syllable *re*, used as a prefix, means *back* or *again*.

Place *re* before each of the following words and give the meaning of each new word:

call trace write turn view tell

Use each of the newly formed words in a sentence.

2. The Suffix.

(a) Find the word *endless* in the seventh stanza of the poem of Lesson 84.

Of what is the word composed? What effect has the suffix *less* upon the meaning of the word?

Write five words that end in *less* and tell the meaning of each.

(b) What effect has the suffix *ful* upon the meaning of a word?

Add the suffix *ful* to each of the following words and explain the meaning of each new word:

cup	hand	pail	mouth
hope	thought	cheer	joy

Explain the meaning of the following words, and write sentences containing them:

mouthful handful lapful spoonful pocketful

(c) Find the word *cloudlet* in the first stanza of the poem of Lesson 84.

The suffix *let* means *little*. What does *cloudlet* mean?

Add the suffix *let* to each of the following words and explain the meaning of each new word:

wave stream ring book leaf

LESSON 98 — COMPOSITION

Tell the Audubon Club how we may help the birds in winter; or report to your classmates upon the most interesting story that you have read this month, giving a brief review of the substance of the story. First make an outline to follow in giving your report. The outline will help you to speak connectedly.

LESSON 99—REVIEW OF CHAPTER

Give examples of words in apposition.

Select from each of the following sentences words that are in apposition to a noun:

1. Washington, the patriot, was the first President of the United States.
2. I saw James Whitcomb Riley, the Hoosier poet.
3. The poet, Sidney Lanier, wrote "The Marshes of Glynn."
4. We honor the memory of Patrick Henry, the American patriot.

What are synonyms? Give examples.

Give a synonym for each word in italics in the following sentences:

1. The *fair* Lake Constance is surrounded by mountains.
2. *Rugged* mountains surround Lake Constance.
3. The maid served *gentle* masters.
4. Their *speech* was not strange to her now.
5. *Endless* fame should be paid to heroic deeds.

What is a prefix?

Give an example of the use of a prefix.

Illustrate the use of a suffix.

CHAPTER SEVEN



LESSON 100 — LITERATURE

1. Reading.

THE DEFENSE OF THE ALAMO

Santa Anna came storming, as a storm might come;
There was rumble of cannon; there was rattle of blade;
There was cavalry, infantry, bugle, and drum—
Full seven thousand in pomp and parade.
The chivalry, flower of Mexico;
And a gaunt two hundred in the Alamo!

And thirty lay sick, and some were shot through;
For the siege had been bitter, and bloody, and long.
“Surrender, or die!”—“Men, what will *you* do?”
And Travis, great Travis, drew sword, quick and strong;
Drew a line at his feet. . . . “Will you come? Will you go?
I die with my wounded, in the Alamo.”

The Bowie gasped, “Lead me over that line!”
Then Crockett, one hand to the sick, one hand to his gun,
Crossed with him; then never a word or a sign
Till all, sick or well, all, all save one,
One man. Then a woman stepped, praying, and slow
Across, to die at her post in the Alamo.

Then that one coward fled, in the night, in that night
When all men silently prayed and thought
Of home, of tomorrow, of God and the right,

Till dawn; and with dawn came Travis's cannon-shot,
 In answer to insolent Mexico,
 From the old bell tower of the Alamo.

Then came Santa Anna, a crescent of flame!

Then the red escalade; then the fight hand to hand;
 Such an unequal fight as never had name

Since the Persian hordes butchered that doomed Spartan band.
 All day—all day and all night; and the morning—so slow,
 Through the battle smoke mantling the Alamo.

Now silence! Such silence! Two thousand lay dead

In a crescent outside! And within? Not a breath
 Save the gasp of a woman, with gory gashed head,
 All alone, all alone there, waiting for death;
 And she but a nurse. Yet when shall we know
 Another like this of the Alamo?

Shout "Victory, victory, victory, ho!"

I say 'tis not always to the hosts that win!
 I say that the victory, high or low,
 Is given the hero who grapples with sin,
 Or legion or single; just asking to know
 When duty fronts death in his Alamo.

—*Joaquin Miller.*

2. Study of the Poem.

Santa Anna was the Mexican general who, in 1836, attacked the Alamo. This was a former church which had been made into a fort. The commander of the Texans, Colonel W. B. Travis, held out against the Mexicans until he and all except one of his men were killed.

Can you picture the coming of the Mexican army?

How did it differ in its manner of march from an army of today?

What does the poet mean by "a gaunt two hundred"?

How could Crockett give "one hand to the sick, one hand to his gun"?

Tell the story of how all decided to stay with Colonel Travis.

"The Persian hordes" made up the great army of the King of Persia, which invaded Greece in 480 B. C. Leonidas with three hundred Spartans stood in a rocky pass and fought until they all were killed. Why is the fight described in the poem like the one in ancient Greece?

Find an example of words in apposition in the fourth stanza.

What does this add to the meaning?

Find examples of the unexpressed predicate in the first and fifth stanzas.

Explain and pronounce *Travis's*.

Give other forms of *lead*.

For what is 'tis an abbreviation? Write another short form for the same words.

Point out an adverb in the fourth stanza and tell what it modifies.

Find in the fifth stanza an adjective that has a prefix.

3. Words and Groups of Words.

Lock up in the Glossary the pronunciation and meaning of the following:

storming

pomp

chivalry

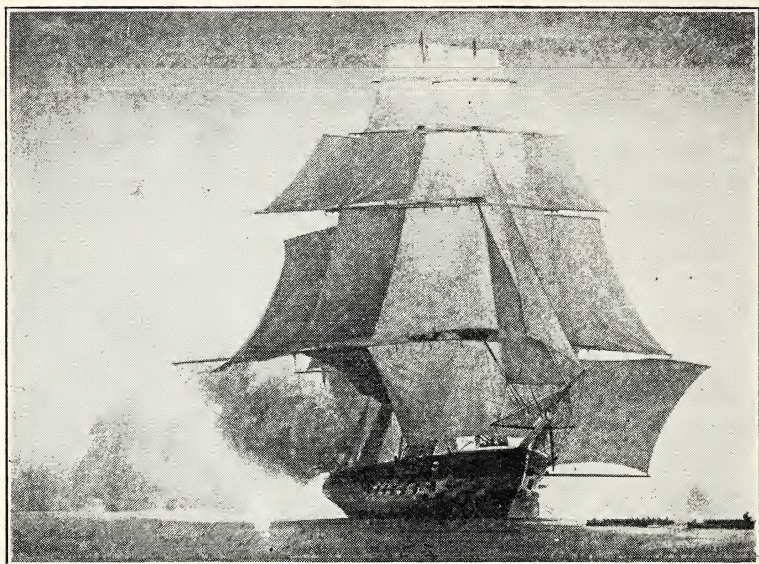
insolent

mantling

gory

rattle of blade

red escalade



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OLD IRONSIDES

LESSON 101 — PICTURE STUDY

1. Conversation.

Study the above picture, and explain some of the differences between ships of one hundred years ago and those of the present time.

Make an outline to guide your discussion.

2. Written Exercise.

Write a paragraph explaining the differences between modern ships and those of one hundred years ago.

LESSON 102 — COMPOSITION

Write a description of the picture, "Old Ironsides."

LESSON 103—LIE: LAY

1. *Lie, Lay, Lain.*

Find the word *lay* in the second and sixth stanzas of the poem of Lesson 100. You will notice that the word refers to the position that the men were in—they *lay* sick, and they *lay* dead. We use *lie, lies, lay, and lain* to indicate this action. Repeat to yourself several times the following:

- | | |
|--|---|
| 1. I <i>lie</i> on the couch now. | 4. He <i>lies</i> on the couch now. |
| 2. I <i>lay</i> there yesterday. | 5. He <i>lay</i> there yesterday. |
| 3. I <i>have lain</i> there many times. | 6. He <i>has lain</i> there many times. |
| 7. They <i>lie</i> on the couch now. | |
| 8. They <i>lay</i> there yesterday. | |
| 9. They <i>have lain</i> there many times. | |

Add *yesterday* to each of the following sentences, making all necessary changes.

1. The ships lie in the harbor.
2. John lies ill at his home.
3. The dog lies on his back.
4. The dog is lying on his back.
5. The cows lie in the shade.
6. Do they lie in the shade?
7. Who lies on the cot?

2. *Lay, Laid, Laid.*

You have just noticed that when you speak of the past action of *lie*, you use the form *lay*. There is, however, another word *lay*, which expresses present action and means *to put* or *to place* an object somewhere, as, "*Lay* the bricks on the wall."

Repeat to yourself several times the following:

- | | |
|--|--|
| 1. I <i>lay</i> the bricks now. | 4. He <i>lays</i> the bricks now. |
| 2. I <i>laid</i> them yesterday. | 5. He <i>laid</i> them yesterday. |
| 3. I <i>have laid</i> them many times. | 6. He <i>has laid</i> them many times. |

3. Written Exercise.

Write the following sentences, filling the blanks with the correct forms of *lie* and *lay*:

1. The horse likes to _____ on the soft straw.
 2. Is the ball _____ near you?
 3. Cats like to _____ in the warm sun.
 4. They have _____ there every day.
 5. Who _____ the bricks yesterday?
 6. Who _____ on the rug yesterday?
-

LESSON 104 — THE BUSINESS LETTER (APPLICATION)

Write a letter to a book store applying for a position as wrapping clerk. First read the letter given on page 67.

Address an envelope for your letter.

LESSON 105 — THE BUSINESS LETTER (SUBSCRIPTION)**1. Development.**

If you were promised a year's subscription to a magazine provided that you wrote the order correctly, do you think you could do it? Edward Fairfax wrote this letter to show his father that he was able to order a magazine.

*726 St. Charles Ave.
New Orleans, La.
Dec. 20, 1916*

The Century Co.

353 Fourth Ave., New York, N. Y.

Gentlemen:

Inclosed please find money order for three dollars (\$3.00) for a year's subscription to "St. Nicholas," beginning with the issue of January, 1917.

*Respectfully yours,
Edward Fairfax*

Edward's sister wrote an order for a magazine. Before her name, she wrote the title *Miss* inclosed in parentheses, thus, (Miss) Margaret Fairfax.

2. Written Exercise.

Write an order for a year's subscription to some magazine.

LESSON 106 — THE BUSINESS LETTER (AN ORDER)

1. Development.

Mrs. Stanton wrote a letter, ordering a pair of blankets. She was careful to state exactly the kind she wanted, so that there might be no mistake. Since she wished to pay for the blankets when she received them, she asked to have them sent C. O. D., which means *collect on delivery*. This is the letter she wrote:

379 Broad Ave.
Oswego, N. Y.
Oct. 23, 1916

F. R. Henderson and Co.
Fifth Ave., New York, N. Y.

Gentlemen:

Please forward C. O. D. one pair of white wool blankets, with blue border and blue satin ribbon binding. Send the 70×80-inch size, which you advertise for six dollars (\$6.00).

Yours truly,
Anna M. Stanton

(Mrs. George F. Stanton)

2. Written Exercise.

Write to a drygoods store, ordering ten yards of white lawn to cost twenty cents a yard. Ask the dealer to send it C. O. D.

LESSON 107 — LITERATURE

1. Reading.

MARCH

A subtle red
 Of life is kindling every twig and stalk
 Of lowly meadow growths; the willows wrap
 Their stems in furry white; the pines grow gray
 A little in the biting wind; midday
 Brings tiny burrowed creatures, peeping out
 Alert for sun.

Ah March! we know thou art
 Kind-hearted, spite of ugly looks and threats,
 And, out of sight, art nursing April's violets!

— *Helen Hunt Jackson.*

2. Study of Selection.

Make a list of questions on the above selection. Be prepared to ask your classmates these questions and to judge the correctness of the answers given.

What form of *bring* is found in the above lines? Name another form of *bring*.

Make a list of the verbs found in the selection.

LESSON 108 — PRACTICE WORK

Explain each use of *there* on page 259.

Find an interrogative sentence in the poem.

Find two exclamatory sentences and five declarative sentences in the poem of Lesson 100.

Make a list of the nouns in the last two stanzas of the poem.

Supply synonyms for the following words in the first stanza:

rumble

pomp

bugle

blade

LESSON 109—COMPOSITION

Discuss the following subject:

A Dream I Once Had.

- (a) The people in my dream. (b) What they did.
-

LESSON 110—COMPOSITION

Write the dream told in the preceding lesson.

LESSON 111—LITERATURE

1. Reading.

BLUE-BONNETS

Blue-bonnets—millions, aye, myriads—
 Purple, and tender with dew—
 Odorous, they fill with their daintiness
 Every glad morning anew.

Blue-bonnets—legioned, aye, numberless—
 Daring the white of the day—
 Cheerful, they cheer us, though winds harsh with
 Dust-clouds o'erflaunt them away.

Blue-bonnets—star-thick—all purple and
 Sweet, they grow soft-hued, as night,
 Slipping down slow with its restfulness;
 Hides them a while from the light.

—L. R. Hamberlin.

2. Study of Poem.

Try to discover from your reading of these stanzas why the author liked blue-bonnets so well that he wrote a poem about them.

What flower should you like to write a poem about? Give at least three reasons for your answer.

What makes the blue-bonnet a "cheerful" flower?

How many suffix words can you find in the poem?

How is the apostrophe used in *o'er* in the second stanza?

Discover which stanza of the poem you like best, and then memorize it.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

aye	legioned
myriads	numberless
odorous	daring
anew	hued
white of the day	o'erflaunt them away

LESSON 112 — WRITE, WROTE, WRITTEN:

SINGULAR AND PLURAL

1. Write, Wrote, Written.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

1. I *write* now.
2. I *wrote* yesterday.
3. I *have written* often.
4. He *writes* now.
5. He *wrote* yesterday.
6. He *has written* often.

Be prepared to answer the following questions, using *wrote*, *have written*, *has written*, or *had written* in each answer:

1. Did you write to me?
2. Have you written to your mother?
3. Has she written to Ruth?
4. Did your father write first?
5. Has she written you again?
6. Had you written before he arrived?
7. Has he written to his friend?

2. Singular and Plural Forms.

In the last stanza of the poem in Lesson 100 change all the singular nouns into plural forms and alter the verb forms to agree with the plural nouns.

Example: Victories are given.

In stanza four why would no changes be made in the verb forms if *coward* and *cannon-shot* were plurals?

LESSON 113 — READING FOR THE STORY

Time yourself as you read silently the following story. Tell the story; then read it again, timing yourself as before. Retell the story, trying to tell it more accurately than you did the first time.

THE CRANE AND THE FISH

A hungry crane stood on the bank of a pool, looking for fish. Not one came near, although the crane knew there were many in the pond. At last he cried, "Oh, little fish! If you knew what is going to happen, you would come to me so that I could save you. The fishermen are coming to destroy everything that lives in this pond."

When the fish heard this they came near and one of their number asked the crane how he could save them.

"I can carry you, one at a time, to another pool where you will be quite safe," answered the crane.

"O, good crane, kind crane, please take us!" cried some of the fish.

"Have we any reason to trust the promises of this crane?" asked a wise fish. "Has he not eaten our friends day after day?"

The foolish fish would not listen, but crowded around the crane, each anxious to be the first saved. The crane lifted a fish from the water, carried him behind a rock, and swallowed him. One after another the fish were carried away from the pool and eaten by the crane.

At last the wise fish was alone in the pool.

"Come, little fish," said the crane, "let me take you to your friends."

"Bring back one of my friends, so that I may ask him how he enjoyed the journey," said the wise fish. "If you cannot do that, I prefer to wait for the fishermen."

— *Selected.*

LESSON 114 — CLASS COMPOSITION

Be prepared to take part with other members of the class in telling the story, "The Crane and the Fish," so that your teacher may write it on the board as you dictate.

Of what should we tell in the first paragraph?

Give a good opening sentence. Where should this sentence begin? What capital letter is needed in it? How should the sentence be punctuated?

Is another sentence needed in this paragraph? If so, give it.

Continue to make other paragraphs until the story is complete. Remember that, in dialogue, the speech of each of the characters forms a separate paragraph.

LESSON 115—REVIEW OF CHAPTER

Write an order for a year's subscription to a magazine or a newspaper.

Write an order for goods at a drygoods store.

Write an application for a position.

Write sentences containing the forms of *lie* and *lay*.

Read the following sentences, filling the blanks with forms of *lie* or *lay*:

1. John —— on the couch yesterday.
2. The invalid has —— on his back for a week.
3. Who —— the brick walk last week?
4. The cat —— on the rug yesterday.
5. The workman —— the stone walk yesterday.
6. The workman —— on the couch yesterday.
7. Does the ball —— on the table
where I —— it yesterday?
8. The carpenter has —— down
his tools and has —— down to rest.

Give sentences containing the forms of *write*.

Write from memory one stanza of poetry.

Read the following sentences, filling the blanks with forms of *write*:

1. Who —— the letter?
2. Have you —— to your father?
3. Has your mother —— to you?

CHAPTER EIGHT



LESSON 116 — LITERATURE

1. Reading.

Hamelin Town was overrun with rats. The people went in a body to the Town-hall to urge the Mayor to get rid of the rats. While they were discussing the matter, a strange man, called "The Pied Piper," came in and said, "If I can rid your town of rats, will you give me a thousand guilders?" "One?" said the Mayor. "We will give you fifty thousand!"

THE PIED PIPER OF HAMELIN

I

Into the street the Piper stept,
Smiling first a little smile,
As if he knew what magic slept
In his quiet pipe the while;
Then, like a musical adept,
To blow the pipe his lips he wrinkled,
And green and blue his sharp eyes twinkled,
Like a candle-flame where salt is sprinkled;
And ere three shrill notes the pipe uttered,
10 You heard as if an army muttered;
And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling;
And out of the houses the rats came tumbling.
Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
Fathers, mothers, uncles, cousins,

Cocking tails and pricking whiskers,
 Families by tens and dozens,
 20 Brothers, sisters, husbands, wives —
 Followed the Piper for their lives.
 From street to street he piped advancing,
 And step for step they followed dancing,
 Until they came to the river Weser,
 Wherein all plunged and perished!
 Save one who, stout as Julius Caesar,
 Swam across and lived to carry
 (As he, the manuscript he cherished)
 To Rat-land home his commentary:
 30 Which was, "At the first shrill notes of the pipe,
 I heard a sound as of scraping tripe,
 And putting apples, wondrous ripe,
 Into a cider-press's gripe;
 And a moving away of pickle-tub-boards,
 And a leaving ajar of conserve-cupboards,
 And a drawing the corks of train-oil-flasks,
 And a breaking the hoops of butter-casks;
 And it seemed as if a voice
 (Sweeter far than by harp or by psaltery
 40 Is breathed) called out, 'Oh rats, rejoice!
 The world is grown to one vast drysaltery!
 So munch on, crunch on, take your nuncheon,
 Breakfast, supper, dinner, luncheon!'

And just as a bulky sugar-puncheon,
 All ready staved, like a great sun shone
 Glorious, scarce an inch before me,
 Just as methought it said, 'Come, bore me!
 I found the Weser rolling o'er me.'"

II

You should have heard the Hamelin people
 50 Ringing the bells till they rocked the steeple.
 "Go," cried the Mayor, "and get long poles,
 Poke out the nests, and block up the holes!

Consult with carpenters and builders,
 And leave in our town not even a trace
 Of the rats!"—when suddenly, up the face
 Of the Piper perked in the market-place,
 With a, "First, if you please, my thousand guilders!"

A thousand guilders! The Mayor looked blue;
 So did the Corporation too.
 60 For council dinners made rare havoc
 With Claret, Moselle, Vin-de-Grave, Hock;
 And half the money would replenish
 Their cellar's biggest butt with Rhenish.
 To pay this sum to a wandering fellow
 With a gypsy coat of red and yellow!
 "Beside," quoth the Mayor, with a knowing wink,
 "Our business was done at the river's brink;
 We saw with our eyes the vermin sink,
 And what's dead can't come to life, I think.
 70 So, friend, we're not the folks to shrink
 From the duty of giving you something for drink,
 And a matter of money to put in your poke;
 But, as for the guilders, what we spoke
 Of them, as you very well know, was in joke.
 Beside, our losses have made us thrifty.
 A thousand guilders! Come, take fifty!"

The Piper's face fell, and he cried,
 "No trifling! I can't wait, beside!
 I've promised to visit by dinner time
 80 Bagdat, and accept the prime
 Of the head-cook's pottage, all he's rich in,
 For having left, in the Caliph's kitchen,
 Of a nest of scorpions no survivor.
 With him I proved no bargain-driver,
 With you, don't think I'll bate a stiver!

And folks who put me in a passion
May find me pipe after another fashion."

"How?" cried the mayor, "d'ye think I brook
Being worse treated than a cook?
90 Insulted by a lazy ribald
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst,
Blow your pipe there till you burst."

III

Once more he stept into the street,
And to his lips again
Laid his long pipe of smooth, straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)
100 There was a rustling that seemed like a bustling
Of merry crowds justling at pitching and hustling;
Small feet were pattering, wooden shoes clattering,
Little hands clapping and little tongues chattering,
And, like fowls in a farmyard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
110 The wonderful music with shouting and laughter.

The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children merrily skipping by,
And could only follow with the eye



THE PIED PIPER

That joyous crowd at the Piper's back,
But how the Mayor wail on the rack,
And the wretched Council's bosoms beat,
As the Piper turned from the High Street
120 To where the Weser rolled its waters
Right in the way of their sons and daughters!
However, he turned from south to west,
And to Koppelberg Hill his steps addressed,

And after him the children pressed;
 Great was the joy in every breast.
 "He never can cross that mighty top!
 He's forced to let the piping drop,
 And we shall see our children stop!"
 When, lo, as they reached the mountain-side,
 130 A wondrous portal opened wide,
 As if a cavern was suddenly hollowed;
 And the Piper advanced and the children followed,
 And when all were in to the very last,
 The door in the mountain-side shut fast.

Did I say, all? No! One was lame,
 And could not dance the whole of the way;
 And in after years, if you would blame
 His sadness, he was used to say,—
 "It's dull in our town since my playmates left!
 140 I can't forget that I'm bereft
 Of all the pleasant sights they see,
 Which the Piper also promised me.
 For he led us, he said, to a joyous land,
 Joining the town and just at hand,
 Where waters gushed and fruit-trees grew,
 And flowers put forth a fairer hue,
 And everything was strange and new;
 The sparrows were brighter than peacocks here,
 And their dogs outran our fallow deer,
 150 And honey-bees had lost their stings,
 And horses were born with eagles' wings;
 And just as I became assured
 My lame foot would be speedily cured,
 The music stopped and I stood still,
 And found myself outside the hill,
 Left alone against my will,
 To go now limping as before,
 And never hear of that country more!"

— *Robert Browning.*

2. Study of Poem.

I

What scene is pictured in Part I of this selection?

Tell what the rat reported to Rat-land.

What do you learn from this report?

What form of *know* is found in line 3? Give other forms of the word.

Make a list of the pronouns in the first ten lines and name the noun for which each is used.

What form of *swim* is found in line 27 and of *shine* in line 45? Give other forms of *swim* and *shine*.

II

What scene is pictured in Part II?

What amount of money had the Mayor and the Corporation promised to pay the Piper?

Tell in your own words the Mayor's reply to the Pied Piper when he asked for the "thousand guilders."

What was the Pied Piper's answer?

In the Piper's reply how did he give a hint of what he might do?

III

What scene is pictured in Part III?

Explain the difference between the notes the Piper blew for the rats and those he blew for the children. What did he seem to promise the children?

Had the Piper really promised anything to the lame child? What told the child these things?

Explain the use of *laid* in line 96. Give other forms of the word.

Find an adverb in line 153 and tell what word it modifies.

LESSON 117 — COMPOSITION

Tell in your own words the story that the poet tells in the first twenty-five lines of "The Pied Piper." First make an outline to guide you.

LESSON 118 — COMPOSITION

Write the story that you told in the preceding lesson, following the outline you made. Test your work by the form given on page 167.

After you have made the corrections marked by your teacher, copy the story in your notebook.

LESSON 119 — *SHALL: WILL*

1. Development.

1. *We shall* see our children stop.
2. *I shall* go home.

What time is expressed by *shall* in the above sentences?

Notice that *shall* is used with *we* or *I* to express merely future time. This use of *shall* is said to express *simple* future time.

Read the following sentences:

- | | |
|-----------------------------|---------------------------------|
| 1. <i>You will</i> go home. | 4. <i>It will</i> go home. |
| 2. <i>He will</i> go home. | 5. <i>They will</i> go home. |
| 3. <i>She will</i> go home. | 6. <i>The boy will</i> go home. |

What time is expressed by *will* in the above sentences?

Notice that *will* is used with *you*, *he*, *she*, *it*, and *they*, and with nouns to express simple future time.

1. *I will go home.* 2. *We will go home.*

Read the above sentences.

These sentences express, in addition to future time, the *intention* or *determination* to go home.

Notice that *will* is used with *I* or *we* to express intention or determination.

Read the following sentences:

- | | |
|------------------------------|----------------------------------|
| 1. <i>You shall go home.</i> | 4. <i>It shall go home.</i> |
| 2. <i>He shall go home.</i> | 5. <i>They shall go home.</i> |
| 3. <i>She shall go home.</i> | 6. <i>The boy shall go home.</i> |

What does *shall* mean in the above sentences?

Notice that *shall* is used with *you, he, she, it, and they*, and with nouns to express determination.

Learn:

To express simple future time, use *shall* with *I* or *we*, and *will* with *you, he, she, it, and they*, and with nouns.

To express intention or determination, use *will* with *I* or *we*, and *shall* with *you, he, she, it, and they*, and with nouns.

Tell the meaning of *shall* and *will* in the following sentences:

- | | |
|-----------------------------|-----------------------------|
| 1. I shall go to town. | 9. We will cross the river. |
| 2. We shall sing tonight. | 10. You shall go home. |
| 3. You will see the circus. | 11. He shall sit down. |
| 4. He will play football. | 12. She shall speak to me. |
| 5. She will call Mary. | 13. They shall come home. |
| 6. They will run home. | 14. The bird will sing. |
| 7. It will rain soon. | 15. The bird shall sing. |
| 8. I will sing tonight. | 16. It shall fly, too. |

2. Written Exercise.

Write three sentences that express simple future time, using *shall* or *will* in each sentence.

LESSON 120 — MAKING AN OUTLINE:
BURST, BURST, BURST

1. Making an Outline.

Be prepared to take part with your classmates in making an outline for Part II of the poem of Lesson 116. First suggest a title for this part of the story.

Dictate the topics to your teacher, so that she may write them on the board.

Tell this part of the story, following the outline you have made.

2. *Burst, Burst, Burst.*

Notice the word *burst* in line 93 on page 275.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|--------------------------------|-----------------------------------|
| 1. It <i>bursts</i> now. | 4. The bags <i>burst</i> today. |
| 2. It <i>burst</i> yesterday. | 5. They <i>burst</i> yesterday. |
| 3. It <i>has burst</i> before. | 6. They <i>have burst</i> before. |

2. Written Exercise.

Write a sentence about each of the following words, using *burst* or *has burst* in each sentence:

balloon football band boiler pitcher

LESSON 121 — DRAMATIZATION

Dramatize the scene in Hamelin market-place after the rats had left the city; or write a composition describing it.

Part II of the poem will furnish you suggestions.

Read this part of the poem again.

LESSON 122 — PARENTHETICAL WORDS: *RING, RANG, RUNG*

1. Parenthetical Words.

1. The next day (Monday) I reached home.
2. Boys (or girls) who have pet animals will not hurt other animals.

In sentence 1, notice the word enclosed in parentheses (). What does this word add to the meaning of the sentence? What do the words enclosed in parentheses add to the meaning of sentence 2?

Words added to a sentence in this way to explain or modify the meaning are called **parenthetical words**.

Find an example of this use of parentheses on page 275.

2. *Ring, Rang, Rung*.

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|-------------------------------|--------------------------------|
| 1. I ring the bell now. | 4. She rings the bell now. |
| 2. I rang it yesterday. | 5. She rang it yesterday. |
| 3. I have rung it many times. | 6. She has rung it many times. |

Use forms of *ring* in answers to the following questions:

- | | |
|----------------------------|----------------------------|
| 1. Who rang the bell? | 4. Have you rung the bell? |
| 2. Who has rung the bell? | 5. Did they ring the bell? |
| 3. Who have rung the bell? | 6. Has he rung the bell? |

Read these sentences, filling the blanks with forms of *ring*. In which sentences can more than one form be used?

1. The people —— the bells.
2. Why did they —— the bells?
3. They have —— the bells many times.
4. You have —— the bell many times.
5. Who —— the bell?
6. Mary has —— the bell many times.
7. Have you —— the bell?

LESSON 123 — *IN* AND *INTO*: SUBJECT AND PREDICATE
(Review)

1. In and Into.

1. The Piper stepped into the street.
2. Magic slept in his quiet pipe.
3. Leave no trace of the rats in our town.
4. The face of the Piper appeared in the market-place.
5. The children came running like fowls in a farmyard.
6. The rats plunged into the river.

Why is *into* used in sentence 1?

Why is *in* used in sentence 2?

Explain the use of *in* and *into* in the other sentences.

Fill the blanks in the following sentences with *in* or *into*:

1. He puts apples ——— the cider press.
2. Joy was ——— every breast.
3. The Piper and the children went ——— the cavern.
4. The rats plunged ——— the Weser.
5. The Weser was right ——— the way of the children.
6. The fowls went ——— the farmyard.

2. Written Exercise.

Write five sentences, using *in* or *into*.

3. Subject and Predicate.

Point out the subject of each of the following sentences and suggest different predicates for the first, the third, and the fifth sentences. Name the verb in each sentence.

1. The rats came tumbling out of the houses.
2. One rat swam across the Weser.
3. He lived to carry his report to Rat-land.
4. Consult with carpenters and builders.
5. The Piper wore a gypsy coat of red and yellow.
6. The joy in every breast was great.
7. A wondrous portal opened wide.

LESSON 124 — SYNONYMS: *KNOW*: *THROW*:
DICTATION

1. Synonyms.

Suggest other words for those italicized in the following sentences. This exercise will help you to see how aptly the poet chose his words.

1. He never can cross that *mighty* top.
2. A *wondrous* portal opened wide.
3. And flowers put forth a *fairer* hue.
4. The Piper is a *wandering* fellow.
5. I am bereft of all the *pleasant* sights.
6. He led us to a *joyous* land.
7. The *wretched* Council's bosoms beat.

2. Know, Throw.

Read these sentences, filling the blanks in the first five with the correct forms of *know* and in the last five with the correct forms of *throw*:

1. The Piper —— what magic slept in his pipe.
2. The Mayor —— what his promise was.
3. He had —— it from the first.
4. The people —— what happened to the rats.
5. They had —— it since the day it occurred.
6. Who —— the ball to you yesterday?
7. How many times have you —— it?
8. Did you —— it to him?
9. Who —— it to you?
10. The pitcher —— the ball with great speed.

3. Dictation Exercise.

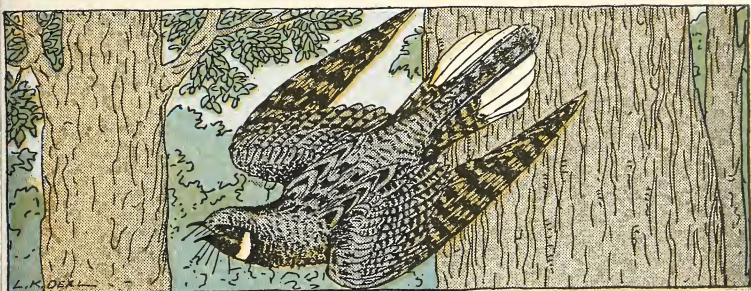
Be prepared to write from your teacher's dictation the last seven lines of the lame child's report on page 277. Test your work by the form given on page 168.

LESSON 125 — COMPOSITION

1. Conversation.

Discuss the following subject, giving any personal experiences you have had with birds.

Birds I Have Seen.



2. Memorizing.

THE WHIPPOORWILL

Oh, don't you hear them calling from the valley and the hill —
 "Whip-poor-will!"

When the twilight shadows gather and the world is hushed and still,
 And the stars are just like torches on the tip-top o' the hill —
 Whippoorwill, o' the meadows!

Don't you know what he is saying in the rosy twilight still,
 With his "Whippoorwill"?

It's all about the little boy who wouldn't go to mill —
 He heard it in the sunshine, from the ripple of a rill
 And they whipped poor Will o' the meadows!

— Frank L. Stanton.

LESSON 126 — COMPOSITION

Discuss the following subject, first making an outline to guide you:

Why Our Forests Should Be Protected.

- (a) To provide lumber.
 - (b) To provide a home for birds.
-

LESSON 127 — PRACTICE WORK

1. Oral Practice.

Tell the meaning of the following sentences:

1. He *will* let the piping drop.
2. I *shall* never hear of that country more.
3. You *shall* "pay the piper."
4. We *shall* not shrink from giving you something.
5. You *will* go home.
6. He *shall* go with me.
7. They *will* be unhappy without the children.
8. They *shall* follow me.
9. We *will* not pay the Piper.

Point out the subject and the predicate in each of the following sentences:

1. The whippoorwill calls them from the valley and the hill.
2. The stars shine like torches.
3. The twilight shadows gather.
4. In the early spring the whippoorwill tells us about the little boy.
5. Do you know his call?
6. In the still, rosy twilight the whippoorwill repeats his tender song.

2. Written Exercise.

Write sentences containing forms of *catch* and *write*.

LESSON 128 — LETTER WRITING

Write a letter to a friend, explaining the purpose and work of the Audubon Club, or of the Reading Club, or of the Young Patriots' Club; or write a letter of subscription for a magazine for the use of your club.

LESSON 129 — REVIEW OF CHAPTER

Write five sentences containing *shall*.

Write five sentences containing *will*.

Give the rule for the use of *shall* and *will* to express simple future time.

Give the rule for the use of *shall* and *will* to express the speaker's intention or determination.

Give sentences containing *burst* used to express past time; also sentences with *have*, *has*, and *had*.

What are parenthetical words? Write an example.

Write sentences containing the various forms of *ring*.

CHAPTER NINE



LESSON 130 — LITERATURE

1. Reading.

THE MAY QUEEN

You must wake and call me early, call me early, mother dear;
Tomorrow 'ill be the happiest time of all the glad New-year;
Of all the glad New-year, mother, the maddest, merriest day;
For I'm to be Queen o' the May, mother, I'm to be Queen o'
the May.

There's many a black, black eye, they say, but none so bright as
mine;
There's Margaret and Mary, there's Kate and Caroline,
But none so fair as little Alice in all the land they say;
So I'm to be Queen o' the May, mother, I'm to be Queen o'
the May.

I sleep so sound all night, mother, that I shall never wake,
If you do not call me loud when the day begins to break;
But I must gather knots of flowers, and buds and garlands gay,
For I'm to be Queen o' the May, mother, I'm to be Queen o'
the May.

Little Effie shall go with me tomorrow to the green,
And you'll be there, too, mother, to see me made the Queen;
For the shepherd lads on every side 'ill come from far away,
And I'm to be Queen o' the May, mother, I'm to be Queen o'
the May.

The honeysuckle round the porch has woven its wavy bowers,
 And by the meadow-trenches blow the faint sweet cuckoo-flowers;
 And the wild marsh marigold shines like fire in swamps and
 hollows gray,
 And I'm to be Queen o' the May, mother, I'm to be Queen o'
 the May.

The night-winds come and go, mother, upon the meadow-grass,
 And the happy stars above them seem to brighten as they pass;
 There will not be a drop of rain the whole of the livelong day,
 And I'm to be Queen o' the May, mother, I'm to be Queen o'
 the May.

All the valley, mother, 'ill be fresh and green and still,
 And the cowslip and the crowfoot are over all the hill,
 And the rivulet in the flowery dale 'ill merrily glance and play,
 For I'm to be Queen o' the May, mother, I'm to be Queen o'
 the May.

So you must wake and call me early, call me early, mother dear,
 Tomorrow 'ill be the happiest time of all the glad New-year:
 Tomorrow 'ill be of all the year the maddest, merriest day,
 For I'm to be Queen o' the May, mother, I'm to be Queen o'
 the May.

—*Alfred, Lord Tennyson.*

2. Study of Poem.

Read lines that tell in different ways the time at which Alice wished to be called.

How many times are we told that Alice is to be Queen of the May? What reason do you think the poet had for repeating this line?

Read a line that tells what Alice wanted to do early in the morning.

What do you think she intended to do with the flowers?

“The green” means a grassy plain or common. Why would the village green be chosen as the place for crowning the May Queen?

Read the lines you like best in the selection.
 Point out all the words of address found in the poem.
 Explain the use of *there* in the sixth stanza.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

garlands livelong rivulet dale

LESSON 131 — COMPOSITION

Try to imagine the happy time Alice and her friends had when she was crowned "Queen o' the May." Tell the story of the day as little Effie might have told it the next day. Be careful to observe the rules for telling a story well, given on page 190.

LESSON 132 — WORD STUDY

1. Contractions.

Read the first stanza of "The May Queen," supplying the words for which contractions are used.

What contraction for *will* do you find in this stanza?

What do you think was Tennyson's reason for using these contractions?

Write five other contractions that you know, and opposite each contraction write the complete word or words for which it is used.

2. Synonyms.

Give synonyms for the following words as used in the poem: *garlands, marsh, rivulet, dale, trench.*

LESSON 133 — *SPEAK, SPOKE, SPOKEN***1. *Speak, Spoke, Spoken.***

Repeat the following sentences to yourself several times and be prepared to take part in the rapid repetition of them in class, each member giving a sentence:

- | | |
|---------------------------------|---------------------------------|
| 1. I <i>speak</i> now. | 4. He <i>speaks</i> now. |
| 2. I <i>spoke</i> yesterday. | 5. He <i>spoke</i> yesterday. |
| 3. I <i>have spoken</i> before. | 6. He <i>has spoken</i> before. |

Be prepared to answer the questions that follow, using *spoke*, *have spoken*, or *has spoken* in each answer.

1. Did you speak to me?
2. Did you speak to your mother?
3. Have you spoken about the game?
4. Did your brother speak first?
5. Has he spoken about this before?

2. Written Exercise.

Write the following sentences, filling the blanks with forms of *speak*:

1. I ——— to him yesterday.
2. You have ——— to him many times.
3. She has ——— to him, too.
4. They ——— to us from the platform.
5. Has she ——— to you?

LESSON 134 — COMPOSITION

Make a list of the flowers mentioned in "The May Queen." From this list select a flower with which you are familiar and describe it. If you are not familiar with any of the flowers mentioned, describe a wild flower that grows in your locality.

LESSON 135 — COMPOSITION

Tell the story of a May walk or a May party that you have enjoyed; or tell how you would like to spend a pleasant Saturday in May.

LESSON 136 — LETTER WRITING

Write a letter to a friend, telling the story you told in Lesson 135; or write an informal invitation asking some friend to join you in a May picnic.

LESSON 137 — PRACTICE WORK: FORMAL INVITATION

1. Practice Work.

Write sentences containing *these kinds* and *those sorts*.

Write two sentences each containing a direct quotation.

Change the direct quotations of your sentences to indirect quotations.

Explain the meaning of *its* in the first line on page 289.

Give a sentence containing *it's*.

Name the pronouns in the second stanza on page 289, and tell the noun for which each stands.

Give sentences containing forms of *speak* and *write*.

Write sentences containing forms of *lie* and *lay*.

Explain and illustrate the rule for the use of a hyphen when it is necessary to divide a word at the end of a line.

2. Formal Invitation.

Write a formal invitation for a May Day party, and address the envelope to one of your friends. Compare your letter with the form given on page 231.

LESSON 138—PRACTICE WORK (*Review*)**1. Declarative and Interrogative Sentences.**

Write two declarative sentences about the month of May.
Write two interrogative sentences about flowers mentioned in "The May Queen."

2. Give, Gave, Given.

Answer these questions, using *gave*, *has given*, or *have given*:

1. Who gave you the flower?
2. Why did he give it to you?
3. Who gave to the Red Cross Society?
4. Who gave the most?
5. Who has given the least?
6. Who gave you the badge?
7. Who has given the fewest badges?
8. Why has she given so few badges?

3. Formal Acceptance and Regrets.

Write a formal acceptance or a formal letter of regrets for your invitation of Lesson 137.

LESSON 139—LITERATURE

1. Reading.

THE DEATH OF STONEWALL JACKSON

The greatest general of the South was Lee, and his greatest lieutenant was Jackson. Stonewall Jackson was a man of intense religious conviction, who carried into every thought and deed of his daily life the precepts of the faith he cherished. He was a tender and loving husband and father, kind-hearted and gentle to all with whom he was brought in contact; yet in the times that tried men's souls, he proved not only a commander of genius, but a fighter of iron will and temper, who joyed in the battle, and always showed at his best when the danger was greatest. Few generals as great as Lee have ever had as great a lieutenant as Jackson.

In the spring of 1863 Hooker had command of the Army of the Potomac. He had under him 120,000 men when, toward the end of April, he prepared to attack Lee's army, which was but half as strong. Lee fully realized his danger, and saw that his only chance was, first to beat back Hooker, and then to turn and overwhelm Sedgwick, who was in his rear. He consulted with Jackson, and Jackson begged to be allowed to make one of his favorite flank attacks upon the Union army; attacks which could have been successfully delivered only by a skilled and resolute general, and by troops equally able to march and to fight. Lee consented, and Jackson at once made off.

The Eleventh Corps had not the slightest idea that it was about to be assailed. The men were not even in line. Many of them had stacked their muskets and were lounging about, some playing cards, others cooking supper.

While they were thus utterly unprepared, Jackson's gray-clad veterans pushed straight through the forest and rushed fiercely to the attack. With one fierce rush Jackson's men swept over the Union lines, and at a blow the Eleventh Corps became a horde of panic-stricken fugitives. Some of the regiments resisted for a few moments, and then they too were carried away in the flight.

For a while it seemed as if the whole army would be swept off; but Hooker and his subordinates exerted every effort to restore order. It was imperative to gain time so that the untouched portions of the army could form across the line of the Confederate advance.

Keenan's regiment of Pennsylvania cavalry, but four hundred sabers strong, was accordingly sent full against the front of the ten thousand victorious Confederates.

Keenan himself fell, pierced by bayonets, and the charge was repulsed at once; but a few priceless moments had been saved, and Pleasanton had been given time to post twenty-two guns, loaded with canister, where they would bear upon the enemy.

The Confederates advanced in a dense mass, yelling and cheering, and the discharge of the guns fairly blew them back across the works they had just taken. Again they charged, and again were driven back; and when the battle once began the Union reinforcements had arrived.

It was about this time that Jackson himself was mortally wounded. He had been leading and urging on the advance of his men, cheering them with voice and gesture, his pale face flushed with joy and excitement, while from time to time as he sat on his horse he took off his hat and, looking upward, thanked Heaven for the victory it had vouchsafed him. As darkness drew near he was in the front, where friend and foe were mingled in almost inextricable confusion. He and his staff were fired at by the Union troops, and, as they turned, were fired at again, through a mistake, by the Confederates behind them. Jackson fell, struck in several places. He was put in a litter and carried back; but he never lost consciousness and when one of his generals complained of the terrible effect of the Union cannonade he answered: "You must hold your ground."

For several days he lingered, hearing how Lee beat Hooker, in detail, and forced him back across the river. Then the old warrior died. At the end his mind wandered, and he thought he was again commanding in battle, and his last words were:

"Let us cross over the river and rest in the shade."

Thus perished Stonewall Jackson, one of the ablest of soldiers and one of the most upright of men, in the last of his many triumphs.

—*Theodore Roosevelt.*

2. Study of Selection.

Who was the South's greatest general, and what was Jackson's relation to him?

Roosevelt describes above the Battle of the Wilderness, fought in April, 1863, in which Stonewall Jackson was mortally wounded. He died on May 10, 1863, a day which is observed in some states in the South as the Confederate Memorial Day. Is the time appropriate to the season for decorating soldiers' graves?

What particular qualities of Jackson as a soldier and as a man does Roosevelt mention?

Make a list of six adjectives in the first paragraph.

3. Words and Groups of Words.

Look up in the Glossary the pronunciation and meaning of the following:

conviction	litter	vouchsafed	precept
horde	triumph	saber	assailed
	cross over the river		

LESSON 140—COMPOSITION

Find out all you can about the appearance and habits of the whippoorwill and report what you have learned to the Audubon Club; or report what you have learned by observation of some other bird.

LESSON 141—SYNONYMS: SUBJECT AND PREDICATE

(Review)

1. Synonyms.

Read the sentences in the selection of Lesson 139 in which the following words occur and try to substitute another word for each of them:

foe	lounging	assailed	resolute	upright
perished	cherished	fugitives	mass	mortally

2. Subject and Predicate.

Write a predicate of more than one word for each of the following subjects:

- | | |
|-----------------|------------------|
| 1. The soldiers | 6. The veterans |
| 2. The general | 7. The attack |
| 3. I | 8. The regiments |
| 4. He | 9. May |
| 5. The troops | 10. Summer |

LESSON 142 — PRACTICE WORK

Give the forms of *spring* and *bring*, and use each in a sentence.

Read the following sentences and account for the order in which the pronouns are used:

1. He and I swam the river.
2. Did you and he swim it?
3. They saw him and me.
4. You, he, and I will go.
5. I saw you and him.

Read these sentences, filling the blanks with forms of *speak*:

1. Who —— to you yesterday?
 2. Have you —— to the postman?
 3. Has she —— to you?
 4. When did he —— to her?
 5. Who —— at the schoolhouse last evening?
 6. Who has —— to him?
-

LESSON 143 — COMPOSITION

Imagine a journey you would like to take and write the story of it; or write an account of the reasons why you like spring; or write a formal note of regret in reply to your letter of invitation in Lesson 137.

LESSON 144 — LETTER WRITING: COMPOSITION

Write an order for a book that you would like to own or for a magazine for which you would like to subscribe.

Be prepared to tell the class your reasons for choosing the book or the magazine selected.



THE BALL GAME

LESSON 145 — PICTURE STUDY

1. Conversation.

What are the boys doing in the upper picture on the opposite page?

Explain this method of choosing sides.

What does the lower picture show?

Explain the positions of the different players.

Which of the players is the most interesting? Why?

2. Written Exercise.

Write the story suggested by the picture.

LESSON 146—REVIEW OF CHAPTER

Give sentences containing the forms of *speak*.

Read the following sentences, filling the blanks with forms of *speak*:

1. I —— to him yesterday.
2. I have —— to him often.
3. Has he —— to you?
4. Who —— to you this morning?

Answer the following questions, using forms of *speak*:

1. Did you speak to me?
2. Have you spoken to John?
3. Has Henry spoken to you?
4. When did you speak to Ruth?

CHAPTER TEN



LESSON 147 — LITERATURE

1. Reading.

SILAS MARNER AND LITTLE EPPIE

Silas Marner's determination to keep the child was matter of hardly less surprise and talk in the village than the robbery of his money. That softening of feeling toward him which dated from his misfortune was now accompanied with a more active sympathy, especially amongst the women.

Thought and feeling were so confused within him that if he had tried to give them utterance, he could only have said that the child was come instead of the gold—that the gold had turned into the child. As the weeks grew to months, the child created fresh links between his life and the lives from which he had hitherto shrunk.

Unlike the gold which needed nothing and must be worshiped in close-locked solitude—which was hidden away from the daylight, was deaf to the song of birds, and started to no human tones—Eppie was a creature of endless claims, seeking and loving sunshine, making trial of everything, with trust in new joy, and stirring the human kindness in all eyes that looked on her. The gold had asked that he should sit weaving longer and longer, deafened and blinded more and more to all things except the monotony of his loom, but Eppie called him away from his weaving, reawakening his senses with her fresh life and warming him into joy because *she* had joy.

By the time Eppie was three years old, she developed a fine capacity for mischief, and for devising ingenious ways of being troublesome, which found much exercise, not only for Silas's

patience, but for his watchfulness and penetration. He had wisely chosen a broad strip of linen as a means of fastening her to his loom when he was busy: it made a broad belt round her waist, and was long enough to allow of her reaching the bed and sitting down on it, but not long enough for her to attempt any dangerous climbing. One bright summer's morning Silas had been more engrossed than usual in "setting up" a new piece of work, an occasion on which his scissors were in requisition. Silas had seated himself at his loom, and the noise of weaving had begun; but he had left his scissors on a ledge which Eppie's arm was long enough to reach; and now, like a small mouse, watching her opportunity, she stole quietly from her corner, secured the scissors, and toddled to the bed again.

She had a distinct intention as to the use of the scissors; and having cut the linen strip in a jagged but effectual manner, in two minutes she had run out at the open door where the sunshine was inviting her, while poor Silas believed her to be a better child than usual. It was not until he happened to need his scissors that the terrible fact burst upon him; Eppie had run out by herself — had perhaps fallen into the Stone-pit.

Silas, shaken by the worst fear that could have befallen him, rushed out, calling "Eppie!" and ran eagerly about the unenclosed space, exploring the dry cavities into which she might have fallen, and then gazing with questioning dread at the smooth surface of the water. The cold drops stood on his brow. How long had she been out? There was one hope — that she had crept through the stile and got into the fields, where he habitually took her to stroll.

The meadow was searched in vain; and he got over the stile into the next field, looking with dying hope toward a small pond which was now reduced to its summer shallowness, so as to leave a wide margin of good adhesive mud. Here, however, sat Eppie, discoursing cheerfully to her own small boot, which she was using as a bucket to convey the water into a deep hoof-mark, while her little naked foot was planted comfortably on a cushion of olive-green mud.

— *George Eliot.*

2. Study of Story.

Silas Marner was a hard-working linen weaver, living alone as a hermit, who had grown to care for nothing but money. One day his gold, which he had hidden under the floor of his kitchen, was stolen. Soon after this a little girl who had lost her way toddled into the cottage. Silas adopted her, as her parents did not appear. In caring for her, the weaver found a new interest in life.

Mention some characteristics of the gold and its effect upon Silas Marner.

Make a list of the qualities in Eppie which the author contrasts with the characteristics of the gold.

How was Silas Marner's life changed by the coming of Eppie?

Describe Silas Marner's method of keeping Eppie safe while he worked at his loom.

Tell the story of her escape from the cottage.

Find a form of *burst* in the fifth paragraph and of *sit* in the last paragraph. Give other forms of these words.

What form of *run* is found in the next to the last paragraph? Give other forms of *run*.

What prefix is there in *reawakening*? Explain the meaning of the word.

Point out two adverbs in the last sentence of the story.

Name the pronouns in the first paragraph, and tell the noun for which each stands.

Explain the use of *into* in the fifth paragraph.

LESSON 148 — COMPOSITION

Tell in writing what you think of Silas Marner's plan for keeping Eppie safe while he worked. Suggest a better plan if you can.

LESSON 149 — THE SENTENCE: *SANG, SUNG***1. Declarative Sentences.**

Write four declarative sentences about Silas Marner and draw a line under the verb in each.

2. Interrogative Sentences.

Write four interrogative sentences about Eppie and draw a line under the verb in each.

3. *Sang, Sung.*

Answer these questions, using forms of *sing*:

- | | |
|-------------------------------|----------------------------|
| 1. Did they sing yesterday? | 4. Did you sing today? |
| 2. Have they sung here often? | 5. How many sang with you? |
| 3. Has Caruso sung here? | 6. Has she sung in Boston? |

 LESSON 150 — COMPOSITION

Write for the Audubon Club an account of a bird you have observed or read about recently; or tell a story about a pet animal.

LESSON 151 — LETTER WRITING

Write a letter telling how you would like to spend your vacation.

LESSON 152 — READING FOR THE STORY: THE GOOD CALIPH

Time yourself as you read silently the following story. Tell the story; then read it again, timing yourself as before. Retell the story, trying to tell it more accurately than you did the first time.

THE GOOD CALIPH

Once upon a time there lived a caliph who was very generous and merciful. It was his habit to disguise himself and walk through the streets of his capital at night, in order to discover if all was well with his people.

One night he set out, accompanied by one of his officers. As he walked through a dark street he heard a woman cry, "I hope the caliph may some day suffer as I suffer!" Turning around, he saw a woman seated on the ground with four little children asleep near her.

When he questioned the woman, he learned that she had lately come to the city and, being unable to pay for shelter, was forced to remain in the street. Her children, worn out with hunger, had cried themselves to sleep.

"But, my poor woman, why do you blame the caliph?" asked the disguised ruler. "How can you expect him to know of your distress?"

"Is he not the father of his people?" asked the woman. "Who will care for us if he does not?"

The good caliph hurried to a shop and bought bread and meat. His officer wished to carry the heavy bag which contained the food, but the caliph insisted that he must carry it, as his punishment for failing to provide lodgings for poor travelers.

The woman and her children had a good meal, and then the caliph led them to comfortable lodgings. The poor woman thanked him for his help, and said that she would pray God to bless this stranger who was so much kinder than the caliph.

— *Selected.*

LESSON 153 — CLASS COMPOSITION

Be prepared to take part with other members of the class in telling the story, "The Good Caliph," in such a way as to make a class composition. Dictate the sentences to your teacher so that she may write them on the board. Follow the suggestions for class composition given on page 237

GENERAL SUMMARY OF BOOK TWO

I. CAPITAL LETTERS

A capital letter is used:

- (a) for the word *O* (p.111).
- (b) to begin each sentence of a direct quotation that consists of one or more sentences (p.163).
- (c) to begin a proper noun (p.205).
- (d) to begin a proper adjective (p.209).

II. PUNCTUATION

- 1. A period ends a declarative sentence (p.217).
- 2. A question mark ends an interrogative sentence (p.218).
- 3. An exclamation mark ends an exclamatory sentence (p.221).
- 4. A comma or commas are used:
 - (a) to separate words of address from the rest of the sentence (p.46).
 - (b) to separate the parts of a divided quotation from the words that divide it, unless the meaning of the sentence requires other marks (p.94).
 - (c) to separate words in apposition from the rest of the sentence (p.247).
 - (d) to separate a short quotation from the preceding part of the sentence that contains it (p.163).
 - (e) in place of a period after a quotation, when the main sentence continues after the quotation ends (p.163).
- 5. A colon is used to separate a long quotation from the preceding part of the sentence that contains it (p.163).
- 6. A hyphen separates the parts of some compound words (p.79).

7. Quotation marks:

- (a) The mark (“) is put before quoted words, and the mark (”) after them (p.163).
- (b) The mark (“) is repeated at the beginning of each paragraph or stanza when a quotation continues through more than one paragraph or stanza, but the mark (”) is not used until the whole quotation ends (p.163).
- (c) Quotation marks enclose each part of a divided quotation (p.94).
- (d) For a quotation, within a quotation, single marks (‘) and (’) are used (p.164).

8. Parentheses () are used to enclose parenthetical words (p.282).

III. WORDS

1. Classes of Words:

- (a) A noun is a word that names a person, a place, or a thing (p.198).
 - (1) A proper noun names a particular person, place, or thing (p.205).
 - (2) A common noun names one of a class of persons, places, or things (p.205).
- (b) A pronoun is a word used instead of a noun (p.215).
- (c) An adjective is a word that describes (p.207).
A proper adjective is formed from a proper noun (p.209).
- (d) A verb is a word used to assert (p.235).
- (e) An adverb is a word that modifies a verb, an adjective, or another adverb (p.240).

2. Forming Plurals of Nouns:

- (a) Nouns ending in *s*, *x*, *z*, *sh*, and *ch* form their plurals by adding *es* to the singular (p.38).
- (b) Most nouns ending in *f* or *fe* form their plurals by changing the *f* or *fe* to *v* and adding *es* (p.56).
- (c) Most nouns ending in *y* form their plurals by changing *y* to *i* and adding *es* (p.65).

3. Comparison of Adjectives:

- (a) Most short adjectives that describe are compared by adding *er* when comparing two persons or things, and *est* when comparing more than two (p.19).
- (b) Long adjectives are compared by using *more* or *less* when comparing two persons or things, and *most* or *least* when comparing more than two (p.19).

4. Suffixes and Prefixes to Words:

- (a) A suffix is an addition of a letter or letters to the end of a word to modify its meaning (p.207).
- (b) A prefix is an addition of a letter or letters to the beginning of a word to modify its meaning (p.256).

5. Special Words:

- (a) A compound word is formed by joining two or more words (p.79).
- (b) Homonyms are words that are pronounced alike but have different meanings (p.120).
- (c) A synonym is a word that may be substituted for another word in a sentence without materially changing the meaning (p.252).

IV. SENTENCES

1. Classes of Sentences:

- (a) A declarative sentence makes a statement or declares something (p.217).
- (b) An interrogative sentence asks a question (p.218).
- (c) An exclamatory sentence exclaims or expresses sudden or strong feeling (p.221).

2. Parts of Sentences:

- (a) The subject of a sentence tells about whom or about what something is said (p.229).
- (b) The predicate tells what is said about the subject (p.229).
- (c) When the subject is omitted it is called the unexpressed subject (p.230).

V. QUOTATIONS

1. The Use of Quotation Marks:

- (a) The mark (“) is put before quoted words, and the mark (”) after them (p.163).
- (b) The mark (“) is repeated at the beginning of each paragraph or stanza when a quotation continues through more than one paragraph or stanza, but the mark (”) is not used until the whole quotation ends (p.163).
- (c) Quotation marks enclose each part of a divided quotation (p.94).
- (d) For a quotation within a quotation, single marks (‘) and (’) are used (p.164).

2. General Rules and Definitions:

- (a) A short quotation is separated from the preceding part of the sentence that contains it, by a comma; if the quotation is long, a colon generally precedes it (p.163).
- (b) In a direct quotation that consists of one or more sentences, each sentence begins with a capital letter (p.163).
- (c) Quoted sentences should be followed by the marks they would require if not quoted, except that a comma is used in place of a period when the main sentence continues after the quotation ends. The question mark and the exclamation mark, when they end a quotation, are placed inside the quotation mark (p.163).
- (d) An indirect quotation tells what a speaker has said, without giving his exact words (p.93).

VI. CORRECT USE OF WORDS

- (a) Give sentences containing these homonyms (p.120):

tail	there	hear	sea	red	to
tale	their	here	see	read	too
					two

- (b) Give sentences containing *when* words (p.78).
- (c) *There* is sometimes used as an introductory word (p.201).

- (d) *Learn* means to gain knowledge; *teach* means to give knowledge (p. 42).
- (e) *In* is used in telling the place where some person or thing is; *into* shows motion from one place to another (p.140).
- (f) Give sentences containing the following forms:

<i>Present</i>	<i>Past</i>	<i>With "have," etc.</i>	
see	saw	seen	(p.9)
come	came	come	(p.30)
learn	learned	learned	(p.43)
teach	taught	taught	(p.43)
do	did	done	(p.53)
give	gave	given	(p.68)
ring	rang	rung	(p.73)
go	went	gone	(p.92)
swim	swam	swum	(p.115)
eat	ate	eaten	(p.123)
blow	blew	blown	(p.123)
sing	sang	sung	(p.123)
fly	flew	flown	(p.123)
bloom	bloomed	bloomed	(p.134)
sow	sowed	sown	(p.134)
spring	sprang	sprung	(p.134)
bring	brought	brought	(p.134)
run	ran	run	(p.147)
sit	sat	sat	(p.180)
set	set	set	(p.180)
know	knew	known	(p.184)
throw	threw	thrown	(p.184)
shine	shone	shone	(p.205)
catch	caught	caught	(p.206)
ride	rode	ridden	(p.217)
lie	lay	lain	(p.263)
lay	laid	laid	(p.263)
write	wrote	written	(p.268)
burst	burst	burst	(p.281)
speak	spoke	spoken	(p.291)

- (g) Give sentences containing the following words:

doesn't, don't (p.173)
you, he, and I (p.179)

its and it's (p.202)
shall, will (p.279)

VII. LETTER WRITING

- (a) The friendly letter (p.13).
- (b) Addressing the envelope (p.14).
- (c) A business letter contains the address of the person or firm to which it is written (p.66).
 - (1) An order (p.66).
 - (2) An application (p.67).
- (d) The formal invitation (p.231).
- (e) Formal acceptances (p.232).
- (f) Formal regrets (p.233).

SUMMARY OF *GOOD ENGLISH*, BOOK ONE

(For Review of Book One)

I. CAPITAL LETTERS

A capital letter is used:

- (a) to begin the first word of every sentence.
The boys play ball.
- (b) for the word *I*.
It is I.
- (c) to begin the first and every important word in the title of a book, a story, a poem, or a picture.
The Waking of the Flowers.
- (d) to begin the name of every holiday, of every day of the week, and of every month.
Thanksgiving Day is the last Thursday in November.
- (e) to begin the abbreviation of every capitalized word.
The abbreviation for December is Dec.
- (f) to begin the name or the initial of a person.
John B. Gordon.
- (g) to begin the title of a person, placed before a name.
I met Dr. Smith yesterday.
- (h) to begin the first word of every line of poetry.
A Christmas gambol oft would cheer
The poor man's heart through half the year.
- (i) to begin every name for God.
Pray the Lord to bless our flag.
- (j) to begin every name of a place.
He studied art in Paris.
- (k) to begin the salutation and the ending of a letter.
My dear Helen: Yours truly,
- (l) to begin the names of personified things.
The Frost peeped in at the keyhole.
- (m) to begin a direct quotation.
The Wind said, "Shall I take the leaves away?"

II. PUNCTUATION

1. A period is used after:

(a) a statement.

The corn is turning brown.

(b) an abbreviation.

Yesterday was Feb. 22, 1917.

(c) an initial.

Robert L. Stevenson was a poet.

2. A question mark is used after a question.

Where are the flowers?

3. An exclamation mark is used after:

(a) an exclamation.

Oh!

(b) an exclamatory sentence.

What a noise that is!

4. A hyphen is used:

(a) to separate syllables.

chil-dren

(b) to divide a word at the end of a line.

The birds finished building their nests and grass-hoppers came to bring summer.

5. A comma is used:

(a) to separate the day of the month from the year.

I left New York February 12, 1917.

(b) to separate the day of the week from the month.

I left New York Monday, February 12, 1917.

(c) to separate words in a series unless all are joined by connecting words.

The spring months are March, April, and May.

The spring months are March and April and May.

- (d) usually to separate a short direct quotation from the rest of the sentence.

“We rustle,” said the trees.

He said, “I must go home now.”

- (e) after *yes* and *no*, when they are part of an answer.

“Yes, I am sleepy,” said the little leaf.

Mary said, “No, I cannot go with you.”

- (f) to separate the name of the city from the name of the state, in the heading of a letter.

Raleigh, N. C.

- (g) after the complimentary close of a letter.

Yours very truly,

6. A colon is used after the salutation of a letter.

My dear Helen:

7. The apostrophe:

- (a) the apostrophe and *s* (*'s*) are added to singular words to show possession.

The girl's book is lost.

- (b) The apostrophe alone is added to plural words that end in *s*, to show possession.

The boys' bicycles are new.

- (c) The apostrophe and *s* (*'s*) are added to plural words that do not end in *s*, to show possession.

The men's hats are black.

- (d) The apostrophe is used in a contraction to show the omission of one or more letters.

Ruth doesn't like her new hat.

'Tis the last day of summer.

8. Quotation marks are used to enclose:

- (a) the title of a picture, a poem, a story, or a book, when written as part of a sentence.

I have read “The Old Clock on the Stairs.”

- (b) a direct quotation.

The tree said, “No, leave them alone.”

III. GENERAL LANGUAGE FACTS

1. Definitions:

- (a) A sentence is a group of words expressing a complete thought.
The sun is shining.
- (b) A statement is a sentence that tells something as a fact.
Ice is cold.
- (c) A question is a sentence that asks something.
What is your name?
- (d) An exclamation or an exclamatory sentence expresses sudden or strong feeling, as of joy, fear, pleasure, anger, wonder, or pain.
Listen! What a sudden rustle fills the air!
- (e) A singular word means one.
child
- (f) A plural word means more than one.
children
- (g) A paragraph is a part of a story or composition that tells about some particular topic.
- (h) Three or more words of the same kind, used in the same way, make a series of words.
I like oranges, pears, and apples.
- (i) *And* and *or* are called connecting words.
Joseph or Grace will come.
Joseph and Grace will come.
- (j) When a word is shortened or when two words are joined to form one word, and one or more letters are omitted, the new word is called a contraction.
May the flag wave o'er the land of the free.
'Tis the star-spangled banner.
- (k) When plants, animals, or things without life are treated as if they were persons, they are said to be personified
"Yes, take them," said the Tree.

(l) A group of topics showing the various steps in the development of a subject is called an outline.

Subject: Our Picnic.

(a) Who were in the party. (c) Interesting things we saw.

(b) Where we went. (d) Our lunch.

(e) Our return home.

(m) A direct quotation gives the exact words of the speaker.
The boy said, "Tomorrow I shall go home."

(n) An abbreviation is the shortened form of a word.
December Dec.

2. Rules:

(a) Place the title of a composition in the center of the first line of the first page. Leave a space of at least one line between the title and the first line of the composition.

(b) The first line of each paragraph is indented.

(c) Most words form the plural by adding *s* to the singular.
girl girls.

(d) Letter writing; addressing envelopes.

(heading) → { 1507 West Ave.
Austin, Texas
Dec. 6, 1921

Dear Grace: ←(salutation)

My teacher has just taught me to write a letter. I am going to write you often and tell you the news. I have learned to repeat from memory all of "Home, Sweet Home." Isn't it splendid?

(complimentary close) → Your friend,

Lillian. ←(signature)

<p>Miss Grace Hall 28 Summit St. Louisville Kentucky</p>	<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;">Stamp</div>
--	---

IV. CORRECT USE OF WORDS

- (a) Use
- is*
- and
- was*
- with singular words.

John was sick.
He is well now.

- (b) Use
- are*
- and
- were*
- with plural words.

My cats are all gray.
The apple blossoms were pink.

- (c) Use
- were*
- with
- you*
- .

You were far away yesterday.

- (d) Use
- an*
- before words beginning with a vowel sound.

Give me an apple.

- (e) Use
- a*
- before words beginning with a consonant sound.

Give me a red apple.

- (f)
- This*
- and
- these*
- point out persons or things that are near.
-
- That*
- and
- those*
- point out persons or things that are farther away.

This and *that* point out one person or thing.

These and *those* point out more than one.

This apple is sweet.
That apple is sour.
These apples are red.
Those apples are green.

- (g)
- There*
- tells where a person or thing is;
- their*
- shows to whom a person or thing belongs.

Their father went there with them.

- (h)
- Two*
- tells a number;
- to*
- joins words together, or is used in telling an action;
- too*
- means
- also*
- , or
- more than enough*
- .

Two men were walking fast.
They were going to their work.
I asked you to go with me.
Henry may go, too.
It is too hot for comfort.

- (i) Use *has* with singular words; *have* with plural words.

The man has a plow.

The men have plows.

- (j) *I am not* (never use *aint*).

I am not going to the ball game.

- (k) *It is I, he, she, we, they.*

It is I that am singing.

It is he that is singing.

It is she that is singing.

It is we that are singing.

It is they that are singing.

- (l) *Have, haven't.*

The boys have new caps.

They haven't caught any fish.

- (m) *Where* words.

We saw them *on the mountain.*

He is *in his house.*

- (n) *How* words.

The boys ran *swiftly.*

She sings *beautifully.*

- (o) *Grow* (present) *grew* (past) *grown* (with *have*).

Apples grow in the valley.

Pears grew there last year.

Plums have grown there many years.

- (p) *See* (present) *saw* (past).

I see a rainbow.

I saw one yesterday, too.

APPENDIX

SUPPLEMENTARY SUBJECTS FOR ORAL AND WRITTEN COMPOSITION

The following subjects for oral and written composition, grouped according to theme, provide helpful material to supplement the lessons given in the text, or for use in the place of certain lessons in the book.

For example, page 319 may be used instead of Lessons 96 and 97 (pages 96 and 97), which introduce the subject of health, or they may well follow Lessons 96 and 97 as supplementary lessons. In some cases it may be found desirable to discuss a group of several connected topics as one lesson. These topics may be made the basis of oral discussion one day and followed the next day by written work.

The arrangement of these subjects into two groups—Part One and Part Two—is flexible. Teachers should feel free to assign subjects in either part, when such topics have not already been used in the preceding year.

The plan for using these Supplementary Theme Subjects is flexible, and the teacher should feel free to draw upon them whenever occasion arises.

PART ONE

Safety First

1. One promise that a boy scout makes is to keep himself physically strong. Tell how scout activities help the physical development of a growing boy.
2. Describe a good posture. What are you doing to gain a good posture?
3. Memorize:
Better than grandeur, better than gold,
Than rank and titles, a thousand fold,
Is a healthy body, a mind at ease,
And simple pleasures that always please.

—Abram J. Ryan.
4. Why would you rather have health than gold?
5. Tell some of the healthful things a boy scout does.
6. Write a letter to your cousin describing a hike that you have taken.
7. Write to your mother describing your camp life.
8. Write a paragraph explaining why good health is a safety first measure.
9. Tell how a boy once took a foolish chance.
10. Write two paragraphs on "How We Can Help Make Our City Safe," using some or all of the following thoughts:
 - (a) By being careful.
 - (b) By being watchful.
 - (c) By cleaning our cellars and attics.
 - (d) By cleaning yards and walks.
 - (e) By reporting fire.
 - (f) By picking up fruit skins and broken glass.
 - (g) By obeying automobile signals.
 - (h) By helping small children, old people, and cripples.
 - (i) By getting the *safety habit*.

11. Write a set of safety rules for your home.
12. Write a set for your use on the street.
13. Write a set for railroad crossings.
14. What lighting device described on page 80 has made the miner's work safer? Why?
15. Describe the method of collecting garbage in your town.
16. Describe how the streets in your town are cleaned.
17. Write a paragraph telling how a city protects its milk, fruit, meats, and other foods.
18. Tell why flies are dangerous to health.
19. Not long ago the health department of a western city exhibited a large artificial fly which had electric bulbs for eyes. Once in every ten seconds the fly's eyes blinked. On a poster below it was printed:

"Watch me blink! Every time I blink, a baby dies from a preventable cause. Observer, what are *you* doing to help prevent this?"

Tell what is done in your home to prevent flies—

- (a) How garbage is covered.
- (b) How the yard is cared for.
- (c) How doors and windows are protected.
- (d) What happens to a fly that does manage to enter.

How to Be a Good Scout

1. Besides promising to take good care of his health, a boy scout also promises

(a) To be trustworthy.	(g) To be obedient.
(b) To be loyal.	(h) To be cheerful.
(c) To be helpful.	(i) To be thrifty.
(d) To be friendly.	(j) To be brave.
(e) To be courteous.	(k) To be clean.
(f) To be kind.	(l) To be reverent.

Write a paragraph showing how a scout should keep the first part of this law by being truthful, by not cheating in school work or in games, and by doing exactly a given task.

2. Write a short paragraph about the second part of the law, showing to whom he owes loyalty.
3. Tell how a scout, if he lives up to his motto "Be Prepared," can save life or help injured people.
4. Tell about some friendly acts of boy scouts.
5. "A scout cannot accept pay for courtesies or good turns." Discuss the courtesy of boy scouts (*a*) to women, (*b*) to children, (*c*) to old people, (*d*) to the weak and the helpless.
6. Write a paragraph showing how a scout may keep his sixth promise (*f*) by being a friend to animals, by not killing or hurting any living thing needlessly, and by protecting harmless life.
7. Write a paragraph explaining how a scout may show his desire to be obedient by respecting the authority of parents, teachers, scout master, patrol leader, and the laws of his city, state, and country.
8. Explain why cheerfulness is an important part of the scout law and the effect on the camp spirit if one scout shirks his share of the work, another grumbles at discomforts or hardships, and a third refuses prompt and cheery obedience.
9. Explain how a scout shows thrift by working faithfully; by wasting nothing; by making the best use of his opportunities; by saving money; and by being generous to those in need.
10. Tell how a scout may show bravery by refusing a dangerous and foolish "dare," and by standing up for

- the right in spite of the coaxing of friends or the jeers and threats of others.
11. How may a scout show that he is clean in thought, speech, sports, habits, and in choice of friends as well as in body.
 12. Explain how a scout may prove his reverence by being faithful in religious duties and by respecting the beliefs of others who have different religious customs.
 13. Describe the best "good turn" that you ever saw anyone do.

SOMEBODY'S MOTHER*

(Author Unknown)

The woman was old, and ragged, and gray,
 And bent with the chill of the winter's day.
 The street was wet with the recent snow,
 And the woman's feet were aged and slow.

She stood at the crossing and waited long
 Alone, uncared for, amid the throng
 Of human beings who passed her by,
 Nor heeded the glance of her anxious eye.

Down the street with laughter and shout,
 Glad in the freedom of "school let out,"
 Came the boys like a flock of sheep,
 Hailing the snow piled white and deep.

Past the woman so old and gray,
 Hastened the children on their way,
 Nor offered a helping hand to her,
 So meek, so timid, afraid to stir,
 Lest the carriage wheels or the horses' feet
 Should crowd her down in the slippery street.

*From Harper's Weekly. Copyright, 1878, by Harper & Brothers.

At last came one of the merry troop,
The gayest laddie of all the group;
He paused beside her and whispered low,
"I'll help you across if you wish to go."

Her aged hand on his strong young arm
She placed, and so, without hurt or harm,
He guided her trembling feet along,
Proud that his own were firm and strong.

Then back again to his friends he went,
His young heart happy and well content.
"She's somebody's mother, boys, you know,
For all she's aged and poor and slow;

"And I hope some fellow will lend a hand
To help my mother, you understand,
If ever she's poor, and old, and gray,
When her own dear boy is far away."

And "somebody's mother" bowed low her head,
In her home that night, and the prayer she said,
Was, "God be kind to the noble boy,
Who is somebody's son and pride and joy."

14. In a composition of four short paragraphs retell the story of the poem, describing
- The woman, her position, and her fear.
 - "School let out," the many thoughtless children, and the thoughtful boy.
 - "The good turn," and the boy's remarks to his friends about it.
 - The woman's gratitude.
15. Write a paragraph about the day which we set apart for the purpose of showing gratitude.

16. Memorize the following quotations and tell which one of the scout laws each illustrates.

- (a) "One rule to guide us in our life
Is always good and true;
'Tis, do to others as you would
That they should do to you."
- (b) "If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching, or cool one pain,
Or help one fainting robin to its nest again,
I shall not live in vain."
- (c) "It's no use to grumble and complain,
It's just as cheap and easy to rejoice;
When God sorts out the weather and sends rain
Why, rain's my choice."—*Riley*.
- (d) "Here is my life!
It is my country's, too—
A life to live for her who made me free,
A life to give for her, if need must be."

17. Find other good quotations to illustrate the remaining eight laws, just as these illustrate kindness, helpfulness, cheerfulness, and loyalty.

Patriotism

1. Discuss Independence Day, telling why we observe it, and how the custom originated.
2. Write a composition about Flag Day, telling the story of the first flag, the meaning of the stars and stripes and how we celebrate the day.
3. Tell why a country needs a flag.
4. Describe a tableau of Betsy Ross and the flag.
5. " 'Tis splendid to live so grandly,
That long after you are gone,
The things you did are remembered,

And recounted under the sun;
 To live so bravely and purely,
 That a nation stops on its way,
 And once a year, with banner and drum,
 Keeps its thoughts of your natal day."

For whose birthdays does our nation stop on its way
 once a year? Tell why?

Thrift

1. Can a wasteful man be a good citizen? Explain in one paragraph.
2. How does the scout requirement that boys provide themselves with suits teach thrift?
3. Explain in one paragraph:

"For age and want save while you may;
 No morning sun last all the day."

4. Explain:

"Always taking out of the meal tub and never putting
 in soon comes to the bottom."

5. Tell in a short paragraph why—
 "Careful expenditures mean thrift of money."
6. Why should we share with others who are needy?
7. Write the meaning of these lines in your own words:

Hands that ope but to receive
 Empty close; they only live
 Richly who can richly give.

—Whittier.

8. Tell in three short paragraphs what will become of—
 - (a) The man who spends all he earns.
 - (b) The man who spends more than he earns.
 - (c) The man who spends less than he earns.

9. Which one of these men do you think is like the "Village Blacksmith," who "looked the whole world in the face, for he owed not any man"? Why?
10. Tell why, according to the following conditions, a "bargain" may not be profitable to the purchaser:
 - (a) Is it good value?
 - (b) Can you afford it?
 - (c) Do you really need it?
11. Explain how you can save money:
 - (a) On doctor's bills.
 - (b) On dentist's bills.
 - (c) On property by prompt repairs.
12. Explain how thoroughness in work, at school, and at home, means thrift of effort.
13. Explain how quick response and obedience to directions means thrift of time and energy.
14. Explain in your own words:

"Ill spent money may be regained; lost health may be in part at least restored; wasted food may not always result disastrously; but lost time is *gone forever*."
15. Explain: "One today is worth two tomorrows."
16. Explain: "But dost thou love life, then do not squander time, for that is the stuff life is made of."
17. Imagine yourself a coin and describe your travels.
18. Describe the history of a loaf of bread.
19. Describe the journey of milk from farm to family.
20. Describe the journey of a lump of coal from mine to furnace.
21. Describe the history of a spool of silk from worm to store.
22. Describe the history of a spool of cotton from field to dressmaker.

PART TWO

Safety First

1. Write a paragraph illustrating by an incident the following:

“An ounce of prevention is worth a pound of cure.”

2. Tell why you are sure that the Captain of the *Titanic* was not thinking of *safety first*, when he ignored the warning of icebergs ahead.
3. Tell how you once rendered First Aid.
4. Write a paragraph upon each of the following first aids:

- (a) What to do in case of fire.
- (b) What to do for a cut or small wound.
- (c) What to do for a burn or scald.
- (d) What to do for a bruise.
- (e) What to do for a person who has fainted.
- (f) What to do for an insect bite.
- (g) What to do for dust or a cinder in an eye.

5. Make a composition about “First Aid to the Injured,” combining your separate paragraphs. Apply the test given on page 167.
6. Write a paragraph on “Clean Up Week,” telling why and how it is conducted in your town or school.
7. Why are mosquitoes dangerous?
8. What delayed the building of the Panama Canal?
9. Tell how General W. C. Gorgas fought mosquitoes and conquered yellow fever in the Panama Canal Zone:
 - (a) By draining and filling pools and swamps.
 - (b) By using petroleum to prevent egg hatching, where stagnant water could not be drained.

- (c) By building sewers.
 - (d) By cleaning.
 - (e) By screening.
 - (f) By isolating fever patients, and keeping mosquitoes away from them.
 - (g) By making people observe rules for cleanliness and health.
10. Why General Gorgas is a fine example of a Safety First man.
11. Write a paragraph telling how you can help prevent mosquitoes:
- (a) By destroying breeding places.
 - (b) By cleaning the yard.
 - (c) By screening windows and doors.
 - (d) By killing every stray mosquito you see.
12. To obtain a merit badge for personal health, a scout must, among other things:
- (a) Write a statement on the care of his teeth.
 - (b) State a principle to govern eating.
 - (c) Give five rules to govern the care of his health.
 - (d) Tell the difference in the effect of a hot bath and a cold bath.
 - (e) Describe the effects of alcohol and tobacco on a growing boy.
 - (f) Describe a good, healthful game and state its merits.
 - (g) Describe the effects of walking as an exercise. Imagine yourself a Boy Scout trying to obtain a merit badge for personal health, and write a paragraph on each of these topics.
13. Why should everyone value the good health of everyone else?

How to Be a Gentleman

1. What was your definition of the word gentlemen?
Page 173.
2. Another writer, Cardinal Newman, said: "It is almost a definition of a gentleman to say he is one who never inflicts pain."
3. If each citizen of our country were a gentleman according to this definition, what do you think would be the need for reformatories and prisons?
4. Write two paragraphs about John James Audubon, telling of his love for birds and what he did for them.
5. Read "The Wounded Curlew" by Lucy Larcom.
6. Reproduce the story in prose.
7. Imagine you are a bird, and write a paragraph telling what you would say to a boy who had robbed your nest.
8. What did Ralph Waldo Emerson mean by asking,
"Hast thou named all the birds without a gun?"
9. How would naming the birds without a gun show
"Forbearance," the title of the poem?
10. Memorize the following poem:

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
 Awoke one night from a deep dream of peace,
 And saw, within the moonlight in his room,
 Making it rich, and like a lily in bloom,
 An angel writing in a book of gold;
 Exceeding peace had made Ben Adhem bold,
 And to the presence in the room he said,
 "What writest thou?"—The vision raised its head,
 And, with a look made of all sweet accord,
 Answered, "The names of those who love the Lord."

“And is mine one?” said Abou. “Nay, not so,”
 Replied the angel. Abou spoke more low,
 But cheerily still, and said, “I pray thee, then,
 Write me as one that loves his fellow men.”

The angel wrote and vanished. The next night
 It came again, with a great wakening light,
 And showed the names whom love of God had blest,
 And, lo! Ben Adhem’s name led all the rest!

—*Leigh Hunt.*

11. What does this story teach us?
12. How did Henry Dunant, founder of the Red Cross, show love for his fellow men?
13. Write a short biography of some other man or woman who has also shown this love.
14. Write a composition of two paragraphs on the meaning of the Red Cross Flag, showing how it stands for *love of fellow men and service.*
15. Write a paragraph about the King of Britain who taught his people to serve. (Page 168.)
16. Give five conditions of true knighthood described in the Knight’s oath on page 170.
17. Before he becomes a scout, a boy must promise:

On my honor I will do my best—

- (a) To do my duty to God and my country, and to obey the scout law;
- (b) To help other people at all times;
- (c) To keep myself physically strong, mentally awake, and morally straight.

(This law should be placed on the blackboard, or a copy for framing should be obtained from the National Headquarters of the Boy Scouts of America.)

18. In what respect is the oath of the Boy Scouts the same as that of King Arthur's Knights?
19. Tell how the Boy Scouts of your city have shown helpfulness.
20. Write a short composition on the third promise of the scout oath—
 - (a) What you do to keep yourself physically strong.
 - (b) How you can improve in what you are doing.
 - (c) Make a few health laws you will begin keeping by practicing them faithfully every day.

Patriotism

1. Explain :

"The aristocracy of the future will not be the aristocracy of birth or wealth, but of *men who serve, who do things for their country and their fellow men.*"

2. Tell why you are glad that you live in a country where there is no aristocracy of birth and wealth.
3. What does our flag stand for?
4. What motto is inscribed on the Liberty Bell?
5. Write the Pledge of Allegiance to our flag.
6. Read and memorize the following stanzas :

Here's to the flag! How we love every thread of it!
 Love every stitch from the foot to the head of it,
 Loving the blue and the white and the red of it,
 Floating so free!
 Well may the traitor and spy have a dread of it,
 Guardian of you and of me.

Here's to the flag! How we thrill at the sight of it!
 Thrill at the color, the glory, the might of it,
 Thrill at the red and the blue and the white of it,
 Flag of the free!

Resting our cause in the justice and right of it,
Flying for you and for me.

Here's to the flag! How we gaze at the hue of it!
Glowing with pride at the incidents true of it,
Proud of the red and the white and the blue of it,
Floating o'er land and o'er sea!
Let our thoughts ever be worthy and true of it,
Floating for you and for me.

—Edward B. Seymour

7. What do the “blue and the white and the red of it” stand for?
8. How does the flag guard you at home and abroad?
9. Why should we never allow the flag to touch the ground when it is being raised or lowered?
10. Why we should stand, if sitting, or halt, if walking, when the flag passes on parade or when the Star Spangled Banner is being played?
11. How the flag should be hung when used as a banner.
12. How the flag should be hung when used as a decoration against a wall.
13. What the flag at half-mast means.
14. When the flag should be hoisted and lowered.
15. What is your idea of a good citizen?
16. How did our country teach her citizens the important lesson of thrift during the World War?
17. Why is it as necessary to know the value of intelligent spending as it is to know the value of intelligent saving?
18. Explain:

(a) The hand of the diligent shall bear rule; but the slothful shall be under tribute.

—Proverbs 12, 24.

GLOSSARY

KEY TO THE SOUNDS OF MARKED VOWELS

ā as in ask
 ä as in arm
 â as in ate
 ă as in bat
 â as in care

ē as in eve
 ē as in maker
 ě as in met
 ĭ as in kind
 ĩ as in pin

ō as in note
 ȝ as in not
 ô as in or
 oō as in food
 oo as in foot

ū as in use
 ũ as in cut
 û as in turn

ac-com'pa-nied (ă-kŭm'pă-nĭd), attended as a companion.

ac-com'plish (ă-kŏm'plĭsh), to fulfill; to complete.

accounts for the difference, explains the difference.

ac-knowl'edge (ăk-nŏl'ĕj), to admit claims or authority of.

ac-quaint' (ă-kwănt'), to know personally.

ac-quain'tance (ă-kwăn'tăns), familiarity with.

ac-quire' (ă-kwir'), to gain.

a-dapt'ed (ă-dăpt'ĕd), suited.

ad-dress' (ă-drĕs'), to direct.

a-dept' (ă-dĕpt'), one skilled in anything.

ad-he'sive (ăd-hĕ'sĭv), sticky.

a-dorn' (ă-dŏrn'), to decorate.

edz (ădz), a cutting tool used to trim off the surface of wood.

Æ'o-lus (ĕ'ŏ-lŭs), god of the winds.

Æ'sop (ĕ'sŏp), Greek fable writer.

af-fect' (ă-fĕkt'), to influence.

a-foot' (ă-fŏot'), on foot.

af'ter-math (ăf'tĕr-măth), the crop of grass cut from the same soil after the first crop of the season.

air'plane (ăr'plăn), a flying machine.

a-jar' (ă-jăr'), slightly open.

a-larm' (ă-lărm'), terror; fear.

a-lerc' (ă-lĕrt'), watchful; brisk.

al-le'giance (ă-lĕ'jăns), the obligation of a subject to a ruler or government.

al'ma-nac (ôl'mă-năk), a calendar of days, weeks, and months.

a-loft' (ă-lŏft'), on high; in the air.

al-ter'nate (ăl-tŭr'năt), one following the other by turns.

Ames-bu-ry (ămz'bĕ-rĭ), a town in Massachusetts.

an'ec-dote (ăn'ĕk-dŏt), a short story of an interesting incident.

a-new' (ă-nŭ'), over again; afresh.

an-tic'i-pa'tion (ăt'ĭ-pă'shŭn), the act of considering something beforehand.

an-tique' (ăn-tĕk'), old-fashioned.

an'ti-tu-ber'cu-lo'sis (ăn'tĭ-tŭ-bŭr'kŭ-lŏ'sĭs), prevention and cure of tuberculosis, a disease.

A-pol'lo (ă-pŏl'ŏ), the Greek god of manly beauty; the sun god.

a-pos'tro-phe (ă-pŏs'trŏ-fĕ), the mark (') used to indicate possession, or the omission of a letter or letters from a word.

ap-pre'ci-a'tion (ă-prĕ-shĭ-ă'shŭn), recognition of worth.

ap-pro'pri-ate (ă-prŏ'prĭ-ăt), suitable.

apt (ăpt), suitable; fit.

ar'bu-tus (ăr'bŭ-tŭs), an early spring flower.

Ar'kan-sas (ăr'kăn-sŏ).

ar-range'ment (ăr-rănj'mĕnt), suitable form; order of parts.

ar'ti-fi'cial (ăr'tĭ-fĭsh'ăl), made by human skill; not natural.

as'pen (ăs'pĕn), a kind of poplar tree.

as'pho-del (ăs'fŏ-dĕl), a narcissus.

as-sail' (ă-săl'), attack.

as-sert' (ă-sŭrt'), to declare.

as-sure' (ă-shŏor'), to promise; to declare; to assert.

as-ton'ish-ment (ăs-tŏn'ĭsh-mĕnt), surprise.

as-tron'o-my (ăs-trŏn'ŏ-mĭ), the science which treats of the heavenly bodies.

at-tached' (ă-tăcht'), fastened.

at-tend' (ă-tĕnd'), to go with as a companion.

Au'du-bon, John James (ô'dŏbŏn), American naturalist.

Au-ro'ra (ô-rŏ-ră), a Roman goddess, personification of the dawn.

au'to-bi-og'ra-phy (ô'tŏ-bĭ-ŏg'ră-fĭ), story of a person's life written by himself.

au-tum'nal (ô-tŭm'năl), of or belonging to autumn or fall.

autumn's best of cheer, that which autumn brings that cheers most.

a-vaunt' (ă-vŏnt'), begone, depart.

aye (ĭ), yes; yes, indeed.

baf'fle (bă'fl), to check or defeat by perplexing; to bewilder.

baffles all competition, defeats all contest or rivalry.

Bag'dat' or Bagdad (băg'dăd'), capital of Bagdad in Turkey.

Bar-bi-zon' (băr-bĕ-zŏn').

bar'ren (băr'ĕn), without vegetable growth.

base (bās), unworthy; mean.

bate (băt), to deduct; to reduce.

bat'ter (băt'ĕr), to beat to pieces.

bat'ter-ing (băt'ĕr-ĭng), beating; shattering

bat'ter-y (băt'ĕr-ĭ), an apparatus for making electricity.

bat'tle-ment (băt'lĭ-mĕnt), a wall on the top of a fortified building.

beau-te-ous (bŭ'tĕ-ŭs), beautiful.

beau'ti-fy (bŭ'tĭ-fĭ), to make beautiful.

be-fall' (bĕ-fŏl'), to happen to.

be-hest' (bĕ-hĕst'), a command.

be-lat'ed (bĕ-lăt'ĕd), delayed.

- belong to one century, familiar to the people of a given period.
- ben'e-fi'cial (bĕn'ĕ-fish'ĭl), useful; profitable; helpful.
- be-nev'o-lence (bĕ-nĕv'ō-lĕns), good will; charitableness.
- be-queath' (bĕ-kwĕth'), to give or leave by will; to hand down.
- be-reft' (bĕ-rĕft'), deprived of.
- Ber-nar'do (bĕr-nār'dō).
- be-stir' thee (bĕ-stūr'), to rouse yourself; to hurry.
- bettors his pastimes, gets the most out of his sports and plays.
- bil'low-y (bil'ō-i), tossing.
- bi-og'ra-phy (bi'ōg'rā-fi), the written history of a person's life.
- birch (būrĉh), the twigs of the birch formerly used for rods.
- birth'right' (būrth'rīt'), a right to which a person is entitled by birth.
- bland (blānd), gentle.
- blast (blāst), a stream of air.
- blā'zon (blā'z'n), to display.
- bleach (blĕĉh), to make white.
- blight (blīt), to destroy; to injure so as to cause decay.
- bliss (blīs), happiness; joy.
- blithe'some (blīth'sūm), cheery.
- bois'ter-ous-ly (bois'tēr'ūs-lī), in a rough, loud manner.
- bolt (bōlt), a roll of cloth.
- Bon-heur', Rosa (bō-nūr'), a French artist.
- Bor'deaux (bōr'dō), city in France.
- borne (bōrn), carried.
- bos'ky dells (bōs'kī dĕlz), small bushy or wooded valleys.
- boun'te-ous (boun'tĕ-ūs), plentiful.
- bou-quet' (bōō-kā'), a bunch of flowers.
- bow again to their winter chain, to submit to the influence of winter, becoming ice.
- brand'new' (nū), quite new.
- brave (brāv), to defy; to dare.
- braw'ling (brōl'ing), making a noise; complaining noisily.
- brawn'y (brōn'ī), having large, strong muscles.
- Bre-genz' (brā-gĕnts'), town in Austria on Lake Constance.
- bril'lian-cy (brīl'yān-sī), splendor; great brightness.
- brink (brīnk), edge; bank.
- Brit'ain (brīt'n), early England.
- bron'cho (brōn'kō), a small horse of the western plains.
- brood (brōōd), to have in mind very seriously.
- brook (brōōk), to bear; to endure.
- broth'er-hood (brūth'ēr-hōōd), all men thought of as brothers.
- Brown'ing, Robert (broun'ing), English poet.
- Bu-ceph'a-lus (bū-sĕf'ā-lūs), the war horse of Alexander the Great.
- bulk (bŭlk), a large figure or form (as of a man).
- Burns, Robert (bŭrnz), a Scottish poet.
- bur'row (bŭr'ō), to work one's way under the surface.
- bursting tide (bŭrst'ing), the billowy sea.
- butt (bŭt), a large cask.
- Cae'sar, Jul'ius (sĕzār, jōōl'yŭs), Roman general, statesman, and writer.
- Ca'lyph (kā'līf), Sultan of Turkey.
- calm (kām), quiet.
- can'non-ade' (kān'ŭn-ade'), the firing of cannon.
- Can-ta'ta (kān-tā'tā), a poem telling a story sung in chorus.
- ca-pac'i-ty (kā-pās'ī-tī), talent.
- cap'it-al (kāp'ī-tāl), excellent.
- cap'it-al-ize (kāp'ī-tāl-īz), to begin with a capital letter.
- cap'tive (kāp'tīv), a prisoner taken in battle.
- car'ol-ing (kār'ŭl-ing), singing.
- cas-cades' (kāś-kādz'), falls, as of water over a precipice.
- cat'a-logue (kāt'ā-lōg), a list of titles arranged in an orderly manner.
- cau'tious (kō'shŭs), careful.
- cen'taur (sĕn'tōr), half man and half horse of Greek stories.
- cen'tu-ry (sĕn'tŭ-rī), period of one hundred years.
- Ceremony doffed his pride (sĕr'ĕ-mō'nī dōft), formality was put aside.
- Ce'res (sĕ'rĕz), the Roman goddess of growing vegetation.
- char'ac-ter (kār'āk-tĕr), one of the persons of a story.
- char'ac-ter-is'tic (kār'āk-tĕr-īs'tīk), a trait; a feature.
- charge (ĉhārij), something to be protected, as the ear of corn is protected by the husk.
- charg'er (ĉhār'jĕr), a war horse.
- chas'tened (ĉhās'nd), softened.
- chas'ti-ty (ĉhās'tī-tī), purity.
- cher'ish (ĉĕr'ish), to hold dear.
- chime (ĉīm), to ring with a musical sound.
- chiv'al-ry (ĉhīv'āl-rī), (1) protection of the weak; generosity to foes; (2) brave soldiers.
- choice (ĉois), superior.
- Christian name (krīs'ĉhān), the personal name by which one is known.
- Cin'cin-na'tus (sīn'sī-nā'tŭs), a great Roman.
- claims (klāms), demands; wants.
- Clā'ret (klā'rĕt), Mo-selle' (mō-zĕl'), Vin'de-Grave (vīn'de-grāv), Hock (hōk), kinds of wine.
- clat'ter-ing (klāt'tĕr-ing), rattling.
- clep'sy-dra (klĕp'sī-drā), a water clock.
- close'locked' (klōs'lōkt'), shut fast.
- Co-lum'bi-a (kō-lŭm'bi-ā), America; the United States.
- Co-lum'bus, Christopher (kō-lŭm'bŭs), discoverer of America.
- com-bine' (kōm-bīn'), join; unite.
- com'men-ta-ry (kōm'ĕn-tārī'), a brief account of events.
- com'mon-ly (kōm'ŭn-lī), usually.
- com'pe-ti'tion (kōm'pĕ-tīsh'ŭn), rivalry.

- con-di'tion** (kǒn-dīsh'ūn), situation; circumstance.
- con-fu'sion** (kǒn-fū'zhūn), jumble; tumult.
- con-nect'ed-ly** (kǒ-nĕk'tĕd-lĭ), joined to show relation.
- con'quer** (kǒng'kĕr), to defeat.
- con-scious-ness** (kǒn'shūs-nĕs), knowledge of what is going on.
- con'serve** (kǒn'sŭrv), sweetmeat.
- con-sid'er** (kǒn-sid'ĕr), to bear in mind.
- con-stel-la'tion** (kǒn-stĕ-lā'shūn), group of stars.
- con-sti-tute** (kǒn'stĭ-tūt), to make up.
- con-sult'** (kǒn-sŭlt'), to ask advice of.
- con'ti-nent** (kǒn'tĭ-nĕnt), mainland; one of the great divisions of land upon the globe.
- con-tin'u-ous** (kǒn-tĭn'ū-ūs), without break.
- con-trast'** (kǒn-trāst'), to compare objects in such way as to emphasize their differences.
- con-vey'** (kǒn-vā'), to carry.
- con-vic'tion** (kǒn-vĭk'shūn), a strong belief.
- con-vince'** (kǒn-vĭns'), to satisfy by proof.
- cor'po-ra'tion** (kǒr'pō-rā'shūn), a body of men authorized by law to act as a single individual.
- corps** (kǒr), a part of an army containing at least two divisions.
- cor're-spond'ing** (kǒr'ĕ-spōnd'ing), answering to, as corresponding numbers.
- coun'try-seat'** (kūn'trĭ-sĕt'), a large dwelling in the country.
- cours'er** (kǒr'sĕr), a swift horse.
- cov'er-let** (kŭv'ĕr-lĕt), the uppermost cover of a bed.
- cow'slip** (kou'slĭp), yellow flower.'
- coy-ote** (kĭ-ō'tĕ or kĭ'ōt), prairie wolf, common in the southwestern part of United States.
- crag** (krāg), a rugged rock.
- crane** (krān), a wading bird.
- cran'ny** (krān'ĭ), a small opening.
- cre-ate'** (krĕ-āt'), to form; to produce.
- cre's-cent** (krĕs'ĕnt), the shape of the new moon.
- crest** (krĕst), a decoration worn above the shield or separately as an ornament.
- crick'et** (krĭk'ĕt), an outdoor game played with bats and balls.
- crow'foot'** (krō'fōot'), yellow flower.
- crow'n of Fame**, a reward.
- cru-sad'er** (krŭ-ō-sād'ĕr), one who takes part in a movement with enthusiasm.
- cuck'oo** (kōok'ōō), a European bird.
- cuck'oo-flow'er** (kōok'ōō-flou'ĕr), bitter cress with lilac flowers.
- cun'ning** (kūn'ing), skill; tricky.
- Cu'pid** (kū'pid), the god of love.
- cu'ri-ous** (kū'ri-ūs), eager for knowledge.
- cur'lew** (kūr'lū), bird of the snipe family.
- dale** (dāl), a vale or valley.
- dar'ing** (dār'ing), ready to meet danger without fear.
- darkness of the land**, ignorant condition of the people.
- de-cline'** (dĕ-klĭn'), to sink.
- de-cree'** (dĕ-krĕ'), an order.
- deed** (dĕd), act.
- deep** (dĕp), the sea; the ocean.
- de-fi'ance** (dĕ-fĭ'āns), opposition; willingness to fight.
- de-lib'er-ate** (dĕ-lĭb'ĕr-āt), to think carefully about a plan of action.
- del'i-ca-cies** (dĕl'ĭ-kā-sĭz), dainties; things pleasant to the taste.
- de-pend'ent** (dĕ-pĕnd'ĕnt), one relying on another for support.
- de-spair'** (dĕ-spār'), loss of hope.
- des'pi-ca-ble** (dĕs'pĭ-kā-b'l), deserving to be despised; mean.
- de-ter'mi-na'tion** (dĕ-tŭr'mĭ-nā'shūn), resolution; resolve; decision.
- de-ter'mine** (dĕ-tŭr'mĭn), to decide; to resolve.
- de-vel'oped** (dĕ-vĕl'ōpt), disclosed; revealed.
- de-vi'ces** (dĕ-vĭ'sĕz), appliances.
- de-vised'** (dĕ-vĭz'), to invent; to plan; to scheme.
- dĭ'a-gram** (dĭ'ā-grām), a line drawing; a chart.
- dĭ'a-logue** (dĭ'ā-lōg), conversation between two or more persons.
- Di-an'a** (dĭ-ān'ā), the Roman goddess of the moon.
- dis-course'** (dĭs-kōrs'), speech; talk; conversation.
- dis-guise'** (dĭs-gĭz'), to change the appearance by an unusual dress.
- disk** (dĭsk), the seemingly flat figure of the sun; a flat, circular plate.
- dis-solve'** (dĭ-sōlv'), to fade away; to be broken up.
- dis-tin'guish** (dĭs-tĭng'gwĭsh), to recognize; to set apart from others by visible marks; to perceive clearly.
- doff** (dōf), to put off, as dress.
- don** (dōn), to put on, as dress.
- doom** (dōom), sentence; fatal judgment.
- doomed Spartan band**, the three hundred Spartan soldiers who held, until all were killed, the pass of Thermopylae against the "Persian hordes" in 490 B. C.
- dōub'le can'is-ter** (dŭb'l kān'is-tĕr), extra heavy shot for close range artillery fire.
- down** (doun), a covering of soft, fluffy feathers.
- dram'a-tize** (drām'ā-tĭz), to relate a story in the form of a play.
- dread'ful** (drĕd'fōol), frightful.
- drear'y** (drĕr'ĭ), gloomy.
- dredge** (drĕj), sprinkle with flour.
- drill** (drĭl), a tool for boring holes.
- drive rest from his bones**, to make him tired, as from work.
- drowns the moon**, hides the moon from sight.
- dry stubble is left after grain**, the stumps of wheat and other grains left in the ground after reaping.
- dry'salt'er-y** (drĭ'sōl'tĕr-ĭ), articles salted or dried, as meat and fish.
- dŷ'na-mite** (dĭ'nā-mĭt), an explosive.

- eaves (ēvz), the edges of a roof, which overhang the walls.
- ec'sta-sy (ĕk'stā-sī), state of overmastering feeling; joy; delight.
- ed'dy-ing 'ēd'ī-ing), whirling.
- ef-fēc'tu-a. (ĕ-fĕk'tū-āl), having power to produce an intended result; sufficient.
- electric vote recorder, a machine that records votes by means of an electric needle.
- e-man'ci-pa'tion (ē-mān'sī-pā'shūn), act of setting free.
- em-bar' rass-ment (ĕm-bār'ās-mĕnt), difficulty; hindrance.
- em'blem (ĕm'blĕm), a visible sign of an idea; a symbol.
- em'er-ald (ĕm'ēr-āld), a rich green.
- en-am'el (ĕn-ām'ĕl), to variegate with colors.
- en-close' (ĕn-klōz'), to shut in.
- endear'ment (ĕn-dĕr'mĕnt), a thing dear to one.
- end'less (ĕnd'lĕs), never ending; eternal.
- en-dure' (ĕn-dūr'), to last; remain.
- en-grossed' (ĕn-grōst'), occupied; absorbed.
- en-list' (ĕn-līst'), to enter voluntarily into military or naval service.
- en-rap'tured (ĕn-rāp'tūrd), delighted beyond measure.
- en'ter-tain' (ĕn'tĕr-tān'), to keep in the mind.
- en-throned' (ĕn-thrōnd'), seated as on a throne.
- en-ti'tle (ĕn-tī'tl'), to give a right to.
- en've-lope (ĕn'vē-lōp), a cover.
- en'vy (ĕn'vī), to feel jealous of.
- e'qual'i-ty (ĕ-kwōl'ī-tī), the state of having the same rank.
- ere (ār), before.
- es-tab'lish (ĕs-tāb'līsh), to make firm.
- es-ti-ma'tion (ĕs-tī-mā'shūn), opinion; regard.
- e-ter'nal (ē-tūr'nāl), continual.
- ex-cep'tion (ĕk-sĕp'shūn), that which is taken out from others; something not included.
- ex-pand' (ĕks-pānd'), to open wide; to spread out.
- ex-pe'ri-ence (ĕks-pĕ'rī-ĕns), the living through an event or events.
- ex-per'i-ment-ing (ĕks-pĕr'ī-mĕnt'ing), trying.
- ex-pres'sion (ĕks-prĕsh'ūn), look or appearance indicating thought or feeling.
- ex-treme' (ĕks-trĕm'), farthest; most remote.
- fa'ble (fā'b'l), a story in which animals speak and act like persons.
- fair (fār), beautiful.
- fair'er (fār'ēr), lovelier.
- fair'y (fār'ī), delicate; like fairies.
- faith'less (fāth'lĕs), not to be relied on.
- fal'low (fāl'ō), pale yellow.
- fam'ous (fām'ūs), renowned.
- fancy what it said, imagine what it said.
- fas'ci-na'ting (fās'ī-nāt'ing), attractive; charming.
- fash'ion (fāsh'ūn), manner; style.
- fate (fāt), fortune; destiny.
- feat (fĕt), an act of strength or skill; an achievement.
- fer'ti-liz'er (fūr'tī-liz'ēr), that which enriches and makes productive.
- fic'ti'tious (fĭk-tīsh'ūs), artificial; false; not real.
- fi'er-y (fī'ēr-ī), resembling fire.
- fig for thee, you are worth almost nothing.
- fig'ure (fīg'ūr), form; appearance.
- flail (flāl), an instrument for threshing grain by hand.
- flank attack, an attack upon the right or left side of an army.
- flaunt (flānt; flōnt), to wave or flutter showily.
- flax'en (flāk's'n), like flax; of a light, soft, straw color.
- flecked (flĕkt), spotted; dappled.
- fleet (flĕt), to fly swiftly; swift.
- fleur'-de-lis' (flūr'dĕ-lĕ'), the iris.
- flood'ing (flūd'ing), filling.
- flo'rist (flō'rĭst; flōr'ĭst), a cultivator of flowers and plants.
- flowered Divide, the ridge of a mountain chain covered with flowers.
- fo'li-age (fō'lī-āj), the leaves of a plant.
- for'mi-da-ble (fōr'mī-dā-b'l), dreadful; fearful.
- foun-da'tion (foun-dā'shūn), ground support; body.
- four hundred sabers strong, the cavalry regiment had 400 riders.
- fra'grance (frā'grāns), sweetness of smell; perfume.
- fragrant tide, the sweet-smelling ocean.
- fran'tic (frān'tĭk), frightened; wild.
- fright'ful-ly (frit'fōol-ī), terribly.
- frol'ic (frōl'ĭk), gayety; mirth; play.
- front (frūnt), to appear before.
- frosted nightcap, covering of frost.
- fu'gi-tive (fū'jī-tīv), one who runs away from danger.
- ful-fill' (fōol'fĭl'), to accomplish.
- fund (fūnd), a sum of money to be used for a given purpose.
- gam'bol (gām'bōl), a frolic; a dance.
- game (gām), animals which are taken in hunting.
- gar'land, (gār'lānd), a wreath.
- gasp (gāsp), to speak with difficulty.
- gaunt (gōnt), thin; lean.
- gauntlet is flung, the dare is taken.
- ge'ni-al (jĕ'nī-āl; jĕn'yāl), cheerful; kindly.
- ge'ni-i (jĕ'nī-ī), spirits such as described in The Arabian Nights.
- Gen'o-a (jĕn'ō-ā), a seaport in Italy, birth-place of Columbus.
- gen'tian (jĕn'shān), a kind of plant having a blue flower.
- gen'tle (jĕn'tl), mild; kind.
- gi-gan'tic (jī-gān'tĭk), huge.
- gill (gĭl), an organ which enables fish, etc., to breathe under water.

- girt** (gûrt), encircled.
glim'ner (glîm'ēr), a faint light.
glimpse (glîmps), a short, hurried view; a quick sight.
gloom (glōom), darkness.
glō'ri-fy (glō'ri-fî), make glorious.
glos-sa-ry (glōs'â-ri), a partial dictionary, explaining the harder words.
goal (gōl), aim or base.
goddess of the harvest, ruler over the crops.
goes whispering by, blows gently.
gor'geous (gôr'jūs), magnificent.
gor'y (gôr'î), bloody.
grad'u-al (gräd'ü-äl), proceeding by steps or degrees.
grad'u-ate (gräd'ü-ät), to complete the course of study in a school.
granite jaws, the stones used for grinding grain.
gray-clad veterans, Confederate soldiers who had seen long service.
graz'ing (gräz'ing), feeding on grass.
great'coat (grät'kōt), an overcoat.
grove (grōv), a small wood.
grow into tangles, to become a thicket.
guest (gĕst), a visitor; a person entertained.
guil'der (gil'dĕr), a coin valued at about forty cents.
guilty glory glows, unworthy praise is given.
gust (güst), a sudden, brief wind.
- ha-bit'u-al** (hä-bî'tü-äl), customary.
hal'low (häll'ō), to make holy.
Ham'e-lin (häm'ĕ-lîn), a manufacturing town in Prussia, Germany.
ham'per (häm'pĕr), a large basket.
hard by, close or near.
Has gone to play the rover
 On the meadows of the pole,
 winter has gone away.
haunt (hänt; hōnt), to come to the mind frequently.
hav'oc (häv'ök), waste; ruin.
haze (hāz), a light vapor in the air.
hearth (härth), the fireplace.
Hei'di (hî'dî).
her'mit (hür'mî't), one who lives alone.
he-ro'ic (hĕ-rō'îk), brave; daring.
high tide, a festival.
hoar'y (hōr'î), white.
hom'o-nym (hōm'ō-nîm), a word having the same sound as another word, but different from it in meaning.
Hoo'sier (hōō'zhĕr), an inhabitant of the state of Indiana.
horde (hōrd), a crowd.
ho-ri'zon (hō-ri'zŭn), the sky line.
hud'dled (hŭd'ld), crowded together.
huddled swarm, confused crowd.
hue (hū), color; tint.
hued (hŭd), colored; tinted.
hu'mor-ous-ly (hŭ'mĕr-ūs-lî), in a funny manner.
hur'ry-ing (hŭr'î-ing), hastening.
husk'er (hŭsk'ĕr), one who strips the husks or outside covering, as from Indian corn.
- Ich'a-bod Crane** (îk'â-bōd krăn).
- i'dle** (î'd'l), worthless; useless.
il-lus'trate (î-lŭs'trät), to explain.
im-pa'tient (îm-pâ'shĕnt), restless because of delay.
im-pend'ing feast (îm-pĕnd'ing), a festival, near at hand.
im-per'a-tive (îm-pĕr'â-tîv), necessary; urgent.
im-pet'u-ous (îm-pĕt'ü-ūs), eager.
im-prac'ti-ca-ble (îm-prāk'tî-kâ-b'l), incapable of being performed.
im-press' (îm-prĕs'), to fix in the memory; to imprint.
in'ci-dent (în'sî-dĕnt), an event.
in-dent' (în-dĕnt'), to write a line with indentation.
in-de-pend'ent (în'dĕ-pĕn'dĕnt), free.
in-ex'tri-ca-ble (în-ĕks'trî-kâ-b'l), tangled to such a degree that it cannot be untied.
in'fi-nite-ly (în'fî-nî-tlî), exceedingly.
in-gen'ious-ly (în-jĕn'yūs-lî), in a skilful manner.
in-hab'it-ant (în-hăb'î-tănt), a permanent dweller in a place.
in-her'i-tance (în-hĕr'î-tăns), that which comes into the possession of an heir from an ancestor or other person.
in high glee, joy; delight.
in'land (în'lănd), the interior part of a country.
in'er-most (în'ĕr-mōst), deepest.
in store, what was about to happen.
in-so-lent (în'sō-lĕnt), over proud, insulting.
in-su-late (în'sŭ-lăt), to separate so as to prevent the transfer of electricity.
in-teg'ri-ty (în-tĕg'ri-tî), honesty.
in-tense' (în-tĕns'), earnest.
in'ter-min'gle (în'tĕr-mîng'g'l), to mix with.
in'ter-val (în'tĕr-văl), period of time between two other periods.
in'tro-duc'to-ry (în'trō-dŭk'tō-rî), leading to the main subject.
in-vad'er (în-văd'ĕr), one who enters, intending to conquer or plunder.
in-va'sion (în-vă'zhŭn), act of invading.
Iris (î'ris), goddess of the rainbow.
Iron-sides, Old (î'ŭrn-sîdz), the United States frigate, "Constitution."
ir-rev'er-ent (î-rĕv'ĕr-ĕnt), showing want of respect.
Ir'ving, Washington (îr'vîng), an American author.
i-tal'i-cize (î-tăl'î-sîz), to print in italic letters.
- jas'mine** (jăs'mîn), a shrub noted for the fragrance of its flower.
joy'ous (joi'ūs), happy; delightful.
Ju'no (jōō'nō), Roman goddess, wife of Jupiter.
Ju'pi-ter (jōō'pĭ-tĕr), the chief of the Roman gods.
jus'tling (jŭs'tling), same as jos'tling (jōs'tling), pushing roughly.
- Kel'ler**, Helen (kĕl'ĕr), American writer, deaf and blind.

ker'nel (kúr'nél), the inner portion of a seed or grain.

kir'tle (kúr't'l), a coat or tunic.

knigh (nít), a warrior in the olden times who was sworn to protect the weak.

lack the time to reckon them up, have not the time to count them.

laid the country waste, destroyed; devastated.

land'scape (lánd'skáp), a portion of land which the eye can take in at a single view.

lar'i-at (lár'í-ăt), a rope for catching cattle, provided with a loop at one end which binds as it is drawn close.

lat'i-tude (lát'í-túd), distance north or south from the equator.

lau'rel (ló'rél), an evergreen shrub.

leg'end (lēj'ënd; lē'jënd), any story coming down from the past.

le'gion (lē'jün), a large military force, hence a crowd.

le'gion-ed (lē'jünd), in large numbers.

Leg'ion of Honor (lē'jün), an order or society created by the French government as a reward of merit for civil and military services.

life's storm, the struggle of living.

like a gleam of light, to dart or flash, as rays of light.

lit'er-a-ture (lít'er-á-tūr), prose and poetry.

lit'ter (lít'er), a stretcher for carrying the wounded.

live'long (lív'lóng), whole.

liv'e-ry (lív'er-í), dress or uniform of a servant.

loom (lōóm), machine for weaving.

lord of lands, owner of lands.

low rustling as they fell, making a faint sound.

lull (lül), to calm; to quiet.

mad (măd), gay; wild.

Ma-don'na (má-dŏn'á), madam; the title given to a lady in Italy; the Virgin Mary.

mag-no-li-a (măg-nŏ'lí-á), a kind of tree, noted for its flowers.

main'land (măn'lănd), the principal body of land.

main-tain' (măn-tăn'), to uphold; to support.

maize (măz), Indian corn.

make a clean breast, to make a full confession.

make asters in the brook, reflections of asters are pictured in the water.

man (măn), to supply with men.

man'í-to (măn'í-tŏ), among the Indians, the spirit or power that controls nature.

man'sion (măn'shün), dwelling place; any large house.

man'tle (măn't'l), to cover as with a mantle or cloak.

man'u-script (măn'ü-skript), something written with the hand.

mar (măr), to damage greatly.

mar'gin (măr'jín), border; rim.

mar'í-gold (măr'í-göld), a plant with yellow flowers.

mark (mărk), a fixed object serving to indicate a boundary.

marsh (mărsh), soft, wet land, covered partly or wholly with water.

mask'er (măs'kēr), a person wearing a mask for disguise.

mas'sive (măs'ív), heavy; bulky.

mas'ter (măs'tēr), to gain control of; to understand.

masthead of honor, place of honor.

ma-te'ri-al-ly (má-tē'rí-ál-í), in an important degree; substantially.

mat'ter (măt'er), quantity.

ma'vis (mă'vis), the European lark.

May'flow'er (mă'flou'er), the marsh marigold.

mei'an-chol-y (mē'ăn-kŏl-í), gloomy; sad.

mel'o-dy (mēl'ŏ-dí), sweet music.

Mer'cury (mūr'kū-rí), the messenger of the gods.

mere'ly (mēr'lí), only; entirely.

mesh (mēsh), a net; network.

me-thought' (mē-thŏt'), it seemed to me.

Mid'de-sex (mí'd'í-sĕks), a county in eastern Massachusetts.

might'y (mít'í), high; wonderful.

mi'grate (mí'grăt), to go from one region or climate to another.

Mi'lan (mí'lăn), a city in Italy.

Miles Standish (mílz stănd'ísh), military leader of Plymouth colony.

Millet, Jean François (mē-lé', jhăn frăn-swá'), a French artist.

min'gle (mín'gl), to combine.

min'strel (mín'strél), a musician who sang verses to the accompaniment of a harp.

mi'ser (mí'zēr), a grasping person.

mis-for'tune (mís-fŏr'tün), ill luck.

mod'í-fy (mŏd'í-fí), to change or influence the meaning of.

mod'ú-late (mŏd'ü-lăt), to vary the tone of.

mold (mŏld), soil suited to the growth of plants.

Mon-da'min (mŏn-dă'mín).

monk (mŏnk), a man retired from the world, devoting himself to religion.

mo-not'o-nous (mŏ-nŏt'ŏ-nūs), without change or variety.

moons have passed, a "moon" is the time occupied by the moon in making a revolution—four weeks.

mor'tal (mŏr'tăl), made by man, not by nature.

mortally wounded, hurt so severely as to cause death.

muf'fle (mŏf'fl), to silence by covering with something.

muse (müz), to think about; reflect upon.

mu'ti-ny (mŏ'tí-ní), refusal to obey authority.

myr'í-ads (mír'í-ăds), an immense number.

myr'tle (mūr't'l), a shrub with dark green leaves.

mys'ter-y (mís'tēr-í), something difficult to understand.

myth (mĭth), a story so old that its origin is unknown.

nar'ra-tive (năr'ă-tĭv), a story.

Navy Yard (nă'vĭ yărd), a place for building and repairing war vessels.

needle of my nature dipo, is drawn to, as a magnet attracts to itself.

need'less (nēd'lēs), unnecessary.

Nep'tune (nēp'tūn), Roman god of the sea.

noon'tide (nōōn'tĭd), midday.

note (nōt), observe with care.

num'ber-less (nūm'bēr-lēs), too many to count.

o', contraction of "of."

o-blige (ō-blij'), to require.

ob'ser-va-tion (ōb'zūr-vă'shūn), act of taking notice; seeing or fixing the mind upon.

ob-serv'ing (ōb-zūrv'ĭng), taking notice of by appropriate exercises.

oc-ca'sion (ō-kă'zhūn), a need or requirement.

oc'cu-pa'tion (ōk'ū-pă'shūn), one's principal business; employment.

o'dor-ous (ō'dēr-ūs), having a sweet smell.

o'erflaunt them away (flănt; flōnt), blow them away.

O'ma-ha (ō'mă-hô), the name of a tribe of Indians.

op'er-a'tor (ōp'ēr-ă'tēr), a person who transmits and receives messages by telegraph or telephone.

op-po'nent (ō-pō'nēnt), one who opposes.

op'por-tu-ni-ty (ōp'ōr-tū'nĭ-tĭ), convenient time; chance.

op-pres'sion (ō-prēsh'ūn), cruelty; tyranny; severity.

Order of the Round Table, the society of knights, organized by King Arthur.

or'di-na-ry (ōr'dĭ-nă-rĭ), customary; usual.

or'gan-ize (ōr'găn-ĭz), to arrange; to get into working order.

O'ri-no'co River (ō'rĭ-nō'kō), a river in South America.

o'ver-whelm' (ō'vēr-whēlm'), to crush; to whip completely.

pace (pās), to move or walk slowly.

Pa'los (pă'lōs), a seaport of Spain.

pant'ing (pănt'ĭng), making hot and thirsty.

parch'ing (păr'chĭng), scorching; drying.

par-tak'ing (păr-tăk'ĭng), sharing.

par-tic'u-lar (păr-tĭk'ū-lăr), special; individual.

part'ner (părt'nēr), an equal sharer of something; a companion.

pat'ent (păt'ēnt), sole right, given by law, to manufacture and sell an article.

pat'ter-ing (păt'ēr-ĭng), making light sounds in quick order.

pa'tri-ot (pă'trĭ-ōt), one who loves his country and supports it.

pa'tri-ot-ism (pă'trĭ-ōt-ĭz'm), love of country.

peas'ants (pēz'ănts), the poorest farmers in European countries.

pe-cul'iar (pē-kūl'yăr), unusual; strange.

ped'a-gogue (pēd'ă-gōg), a teacher.

peeps upon the world, comes up; looks out upon.

pen'du-lum (pēn'dū-lūm), a hanging body that swings by a fixed motion.

pen'e-tra'tion (pēn'ē-tră'shūn), capacity to comprehend; sharpness.

per-fec'tion (pēr-fēk'shūn), highest degree of excellence.

per-form'ance (pēr-fōr'măns), that which is acted; a show.

per'il (pēr'ĭl), danger.

per-ish (pēr'ĭsh), to die.

perk (pŭrk), to straighten up.

per-mis'sion (pēr-mĭsh'ūn), consent; approval.

per-se-vere' (pŭr-sē-vēr'), to keep working hard; to persist.

Per'sian (pŭr'shăn), a native of Persia.

Persian hordes (hōrdz), large Persian army which invaded Greece in 490 B. C.

per'son-al (pŭr'sŭn-ăl), relating to an individual.

pest (pēst), nuisance; annoyance.

pic'tured (pĭk'tŭrd), colored.

pie'bal'd' (pĭ'bôld'), of different colors; mottled.

pie'd (pid), with large blotches of two or more colors.

pil'lar (pĭl'ăr), post.

pin'ion (pĭn'yŭn), a wing.

pipe (pĭp), to sing.

pis'ton (pĭs'tŭn), a movable body whose position changes because of water or other pressure.

pleas'ant (plēz'ănt), pleasing.

pledged allegiance (plēd'ă-lē'-jăns), promised loyalty to.

plot (plōt), plan or main story of a literary composition.

Plu'to (plŭō'tō), the god of the lower world.

point'er (pōĭnt'ēr), a hunting dog.

poised (pōĭzd), balanced.

poke (pōk), a bag.

pome-gran'ate (pōm-grăn'ăt), an Asiatic fruit.

pom'mel (pŭm'ēl), the hump at the front of a saddle.

pomp (pŏmp), brilliant display; show.

por'tal (pŏr'tăl), a door; a gate.

por'ti-co (pŏr'tĭ-kō), a porch.

por'tion (pŏr'shŭn), time.

post (pŏst), to place.

pos-ses'sion (pŏ-zēsh'ūn), ownership.

pot'tage (pŏt'ăj), a dish of vegetables or vegetables and meat boiled together; or a thick soup.

Power laid his rod of rule aside, the people in authority became equals for the time being of those whom they ruled over.

pre-cau'tion (prē-kŏ'shŭn), care exercised beforehand.

pre-ced'ing (prē-sēd'ĭng), going before, in time, rank, or importance.

pre'cept (prē'sēpt), a teaching; a rule of conduct.

- pref'er-ence** (prĕf'ēr-ĕns), the setting of one thing above another.
pre-side' (prĕ-zid'), to occupy the place of authority.
press (prĕs), to crowd; to hurry.
pre-vail'ing (prĕ-vāl'ing), widespread; seen nearly everywhere.
price of liberty, what we do to gain freedom.
prime (prim), the best part.
prin'ci-ple (prin'si-p'l), a rule governing conduct.
prize (priz), aim, goal.
pro-claim' (prō-klām'), to declare; to announce publicly.
Proc'ter, Ad'e-laide (prōk'tēr, ād'ē-lād), an English poetess.
prod'uct (prōd'ukt), anything produced; the output.
pro-gress' (prō-grĕs'), to move forward.
prog'ress (prōgrĕs), advance.
promised glory, the fruit.
pro-nun'ci-a-tion (prō-nūn'si-ā'shūn), the pronouncing of words.
Pro-ser'pi-na (prō-sūr'pī-nā), daughter of Ceres.
pro-vid'e' (prō-vid'), to look out for in advance; to supply.
prowl (proul), to rove in a secret or stealthy manner.
psal'ter-y (sōl'tēr-i), an ancient musical instrument.
pump'kin (pūmp'kīn), any large variety of squash.
punc'tu-a'tion (pūnk'tū-ā'shūn), division of written composition into sentences, and members of a sentence, by means of punctuation marks.
quaint (kwānt), curious; old-fashioned.
qual'i-fi-ca'tion (kwōl'i-fi-kā'shūn), fitness for a given kind of work.
qual'i-ty (kwōl'i-tī), a characteristic.
Queen o' the May, a girl or young woman crowned queen in the sports of May Day.
rack (rāk), an instrument of torture; to be on the rack, to suffer torture.
ra'di-ance (rād'i-āns), brightness.
raised letters, raised type used by the blind.
Raph'a-el (rāf'ā-ĕl), Italian painter.
rap tur-ous (rāp'tūr-ūs), feeling or expressing extreme joy.
rattle of blade, ratchet noise of swords.
ray'less (rā'lĕs), without rays; dark.
rayless disk of fire, a round red ball, having no rays.
re'al-ize (rĕ-āl-iz), to see or understand clearly.
reap (rĕp), to cut, as with a sickle.
rear (rĕr), to raise up.
re-a-wak'en-ing (rĕ-ā-wāk'nīng), raising into activity again.
re-bel'ion (rĕ-bĕl'yūn), resistance to authority.
received his first patent, a right, granted by the government, to control the sale of an invention.
re'cent (rĕ'sĕnt), fresh; modern.
re-cess' (rĕ-sĕs'), a time of rest; a place of retirement.
rec'i-pe (rĕs'i-pĕ), a direction for making some dish in cookery.
reck'on (rĕk'n), to count; to name in order.
rec'og-nize (rĕk'ōg-niz), to know again; to give approval to.
rec'ol-lec'tion (rĕk'ō-lĕk'shūn), remembrance.
rec'om-men-da'tion (rĕk'ō-mĕn-dā'shūn), commendation; favorable mention.
re-cord'ing (rĕ-kōr'dīng), keeping a record.
red es'ca-lade (ĕs'kā-lād'), a bloody attack upon a fortified place (the Alamo) with ladders.
re-dress' (rĕ-drĕss'), to set right; to relieve.
redressing human wrongs, to set right, as a wrong.
re-dun'dant (rĕ-dūn'dānt), plentiful; overflowing; excessive.
reek (rĕk), to smoke.
ref'er-ence (rĕf'ēr-ĕns), relation; regard.
ref'uge (rĕf'ūj), shelter.
re-gain' (rĕ-gān'), to recover.
reign (rān), to rule.
re-in-force'ment (rĕ-īn-fōrs'mĕnt), fresh troops coming to the aid of those in action.
re-late' (rĕ-lāt'), to tell.
re-li'able (rĕ-lī-ā-b'l), fit to be relied on.
ren'der (rĕn'dēr), to give back by reflection, as a mirror renders one's face.
re-plen'ish (rĕ-plĕn'ish), to refill.
re-pose' (rĕ-pōz'), to rest.
rep're-sent' (rĕp'rĕ-zĕnt'), to stand in the place of.
re-pulse' (rĕ-pūls'), to beat back.
req'ui-si'tion (rĕk'wi-zīsh'ūn), state of being called for, or put into use.
re-sist' (rĕ-zīst'), to stand firm; to hold out.
res'o-lute (rĕz'ō-lūt), firm; steady.
re-solve' (rĕ-zōlv'), to determine.
re-sound' (rĕ-zound'), to echo.
re-splend'ent (rĕ-splĕn'dĕnt), shining brightly.
re-spon'si-bil'i-ty (rĕ-spōn'si-bīl'i-tī), duty; obligation.
re-sume' (rĕ-zūm'), to take again; to recommence.
returning sun, the coming of spring.
rev'el-ry (rĕv'ĕl-rī), boisterous merry-making.
rev'er-ence (rĕv'ēr-ĕns), honor or respect on account of position or relationship.
Rey'nard (rā'nārd), a name frequently given to the fox.
rib'ald (rīb'ald), low; coarse.
ridge (rīj), the angle at the top of a roof formed by the opposite sides.
rip'ened charge (rīp'nd), ripe corn.
ripple of a rill, the sound of water gently running over rocks in a small stream.
ri'val (rī'vāl), to strive to equal or excel.
riv'u-let (rīv'ū-lĕt), a small stream.
ro'guish (rō'gish), mischievous.
rol-lick-ing (rōl'ik-īng), moving in a frolicking, careless manner.

- route** (rōōt), road; path; course.)
roy'al (roi'āl), kingly.
rude'ly (rōōd'li), roughly.
rug'ged (rüg'ĕd), rough; strong.
rumb'ling (rüm'bĭng), making a low, rolling sound.
Ruskin, John (rüs'kin), English author and reformer.
rus'set (rüs'ĕt), a winter apple.
rus'tle (rüs'tl), to make a quick succession of small sounds.
- sa'cred** (sā'krĕd), entitled to reverence or respect; holy.
saddle-girth (sād'le-gŭrth), a strap which encircles the body of a horse to fasten on the saddle.
sav'age (säv'āj), of wild and untamed nature; fierce.
savage virtues, characteristics of the uncivilized.
sa'vor-y (sā'vĕr-ĭ), sweet-tasting.
scant'y (skānt'ĭ), insufficient.
scene (sĕn), the place, circumstances, etc., in which the action of a story is laid.
scim'i-tar (sĭm'ĭ-tĕr), a curved sword.
scor'pi-on (skŏr'pĭ-ŭn), a poisonous insect.
scrub (skrŭb), a stunted shrub.
sea mew (sĕ mŭ), sea gull.
sear (sĕr), dry, withered.
se-secure' (sĕ-kŭr'), to make fast.
sedg'es (sĕj'ĕz), a grasslike herb often growing in marshy places.
sens'es (sĕns'ĕz), feelings as of pleasure.
sen'si-bil'i-ty (sĕn'sĭ-bĭl'ĭ-tĭ), power to perceive or feel.
serf (sŭrf), a slave.
se'ries (sĕ'rĕz), a number of things standing in order and connected by a like relation.
shaggy mane (shäg'ĭ mān), thick, rough mane.
sheen (shĕn), a glistening brightness.
shim'mer-ing (shĭm'ĕr-ĭng), flashing; gleaming.
shriek of the baffled Fiend, the howling wind.
shrunk (shrŭnk), withdrawn from, as in fear.
shut'tle (shŭt'tl), an instrument used in weaving or sewing.
sig'ni-fy (sig'ni-fi), express.
sign language, a system of motions or gestures by which thought is expressed by the deaf and dumb.
silent dead of night, the quietest time of night.
sim'i-lar (sĭm'ĭ-lār), somewhat like.
sips sweets, drinks the honey little by little.
skulk (skŭlk), to hide.
slan'der (slān'dĕr), a false and malicious tale or report.
smit'ten (smĭt'tn), blasted; destroyed.
smuggled my handkerchief, took out in a way to escape notice.
snow'drop' (snŏ'drŏp') a white flower.
soft words, pleasing to the ear.
sole'ly (sŏl'li), singly; only.
- so-lem'ni-ty** (sŏ-lĕm'ni-tĭ), seriousness; reverence.
sol'i-tude (sŏl'ĭ-tŭd), the state of being alone; a lonely place.
som'bre (sŏm'bĕr), gloomy; grave.
source (sŏrs), the cause or origin.
spec'tral (spĕk'trāl), like a ghost.
speech (spĕch), language.
sphere (sfĕr), a globe; ball.
spire (spĭr), the topmost point.
spir'it-ed (spĭr'ĭt-ĕd), lively.
splen'dor (splĕn'dĕr), brilliance; magnificence.
spray (sprā), a small twig.
spurred (spŭrd), wearing spurs.
squire (skwĭr), an attendant; the armor-bearer of a knight.
staff (stāf), a group of officers serving as assistants to a general.
stalk (stŏk), the stem of a plant.
start (stārt), to rouse to action.
state (stāt), dignity; pomp.
staved (stāv'd), having the sides broken in.
steed (stĕd), a horse.
steep (stĕp), a height, difficult to reach.
stile (stĭl), a step or set of steps for passing over a fence or wall.
stĭ'ver (stĭ'vĕr), a Dutch coin worth about two cents.
stock (stŏk), supply of goods.
storm'ing (stŏrm'ĭng), raging violently.
stride (strĭd), step.
stroll (strŏl), to wander; rove.
stub'ble (stŭb'l), the stumps of wheat or other grain left in the ground after reaping.
stur'dy (stŭr'dĭ), strong.
sub-dued' (sŭb-dŭd'), softened.
sub-lime'ly (sŭb-lĭm'li), nobly.
sub-or'di-nate (sŭb-ŏr'dĭ-nāt), one of lower rank.
sub-scrip'tion (sŭb-skrip'shŭn), act of agreeing to take and pay for something, as a newspaper.
sub'stance (sŭb'stāns), the main thought.
sub'sti-tute (sŭb'stĭ-tŭt), to put in place of.
sub'tle (sŭt'tl), delicate; skilful.
suc-ces'sion (sŭk-sĕsh'ŭn), a following in order of time.
sug'ar-punch'eon (shŏŏg'ĕr-pŭn'chŭn), a large sugar cask.
sug-gest' (sŭg-jĕst'), to mention.
sug-ges'tive (sŭg-jĕs'tĭv), containing a suggestion; stimulating thought.
suit'a-ble (sŭt'ā-b'l), proper; fitting.
sum'ma-ry (sŭm'ā-rĭ), brief statement of facts; a summed up list.
sum'mit (sŭm'ĭt), highest point.
su'per-stĭ'tion (sŭ'pĕr-stĭsh'ŭn), a great fear of that which is mysterious or unknown.
sur'name (sŭr'nām), family name.
sur-viv'or (sŭr-vĭv'ĕr), one who still lives.
swamp (swŏmp), wet, spongy land.
swarth'y (swŏr'thĭ), dark colored.
syl'la-ble (sil'ā-b'l), a sound or continuation of sounds expressed with a single effort of the voice.

sym'bol (sím'ból), that which represents something; a sign.

sym'pa-thy (sím'pá-thí), feeling of sorrow experienced for suffering; compassion.

syn'o-nym (sín'ó-ním), a word that is so near like another in meaning that it may be used instead of it.

tale (tāl), a story.

taw'ny (tô'ní), of a dull yellowish brown color.

te-leg'ra-phy (tê-lêg'râ-fí), the practice of telegraphing.

ten'ant (tên'ánt), a dweller on land owned by another.

ten'dril (tên'dríl), a slender, leafless organ of a climbing plant, as a stem.

Ten'ny-son, Alfred, Lord (tên'í-sún, ál'frêd), English poet.

test (têst), to examine; to try the truth or correctness of.

"The boy who doesn't play is father to the man without a job," the boy who doesn't like to play will become the man who doesn't like to work.

the meadows are enameled, given a glossy surface like enamel.

the returning sun, the warm sun of spring. **the world is white with May**, white with flowers and blossoms.

their time had come, their end or death was near.

thence'forth' (thêns'fôrth'), from that time forward.

thick'et (thík'êt), a dense growth of shrubbery.

thread'bare' (thrêd'bâr'), worn to the thread; worn out.

thresh (thrêsh), to separate grain from its covering, as wheat and oats.

thrive (thrív), to increase in health and size.

Time's scythe (síth), the mowing blade with which Time cuts off man's life; hence, fate, destiny.

ti'ny (tí'ní), very small.

tip'-top' (típ'-tôp'), the very top.

tok'en (tôk'n), sign.

tor'toise (tôr'tús), a turtle.

tossing free, to tumble about, as the waves.

tour (tôor), a journey.

tow'er (tou'êr), a part of a building higher than the other parts.

trace (trās), footprint; track.

track (trāk), to follow by means of marks left.

trail (trāl), a mark or track left by something that has passed.

train oil (trān oil), oil from the whale, etc.

tram'way (trām'wā), a track or tram road for carrying coal.

tran'quil (trān'kwíl), quiet.

trans-plant' (trāns-plānt'), to remove and plant in another place.

trans-port'ing (trāns-pôrt'ing), carrying or conveying from one place to another.

trench (trêntch), a ditch; a long, narrow cut in the earth.

tribes from the continent, clans from the mainland of Europe.

trib'ute (tríb'út), praise or honor paid to some one.

trice (trís), a very short time.

trim (trím), order; condition.

tri'umph (trí'úm-f), victory.

trust (trúst), a responsibility; a charge.

tur'ban (túr'bān), a head dress.

turf (túrf), the sod.

turn'stile (túr'n'stíl), a post with four arms, set in a passageway, so that a person may pass by turning the arms.

Tus-cum'bia (tús-kúm'bí-á), a city in Alabama.

Twelfth cakes, cakes made for Twelfth-night, the evening of the twelfth day after Christmas.

tyr'an-ny (tír'á-ní), oppression; cruel treatment.

Tyr'ol (tír'ól), a province of western Austria.

un-com'mon-ly (ün-kóm'ün-lí), more rapidly than usual.

un-der-take' (ün-dêr-tāk'), to attempt; to try.

un'der-world (ün'dêr-wúrd), the earth.

un-meas'ured (ün-mêzh'úrd), without a limit.

un-me-lo'di-ous (ün-mê-lô'dí-ús), without melody or musical quality.

un-sull'ied (ün-súl'íd), not tarnished.

un-tir'ing-ly (ün-tír'ing-lí), without becoming tired.

urge (úrj), to try to persuade.

ut'ter-ance (út'têr-âns), speech; that which is expressed.

ut'ter-ly (út'têr-lí), fully.

va'grant (vā'grānt), an idle wanderer.

vague (vāg), not clearly defined; uncertain.

val'iant (vāl'yānt), brave.

val'or (vāl'êr), courage; bravery.

van'ish (vān'ish), to disappear.

va'ry (vā'ri), to change in form.

vas'sal (vās'āl), a servant in olden times; a subject.

vast (vāst), of great extent.

ven'er-ate (vên'êr-āt), to hold sacred.

ver'dant (vúr'dānt), green.

ver'dure (vúr'dúr), greenness.

ver'min (vúr'mín), a small, troublesome animal, such as a rat.

versed (vúrst), acquainted; familiar.

very colors, even the colors.

ves'ture (vês'túr), garment; dress.

vine'-dress'er (vín'drês'êr), one who cultivates grapes.

vir'tue (vúr'tú), quality; power.

vi'sion (vích'ün), an imaginary sight; apparition; a dream.

viv'id (vív'íd), clear; strong; lively.

vouch-safe' (vouch-sáf'), to give; to grant.

vow (vou), a solemn promise.

wail'ing (wāl'ing), lamenting; crying aloud.

wain (wān), wagon; cart.

- wan'der-ing** (wǒn'dēr-ĭng), roving; unset-
tled.
ward'er (wǒr'dēr), a guard.
war'rior (wǒr'yēr), a soldier.
wa'ry (wār'ĭ), watchful.
wave (wāv), to send by a wavy motion.
way'far'er (wā'fār'ēr), a traveler on foot.
way'side (wā'sīd), the edge or side of the
road or path.
way'ward (wā'wērd), having one's own
way.
weath'er-beat'en (wēth'ēr-bēt'n), worn
by exposure to the weather.
weath'er-cock' (wēth'ēr-kǒk'), a piece of
metal, often in the figure of a cock,
turning with the wind.
weave (wēv), to unite or entwine threads
of any kind.
We'ser (vā'zēr), a river in Germany.
west'er-ly (wēs'tēr-lĭ), to the west.
**whispering all their sports among, whis-
pering while playing.**
white of the day, dazzling sunshine.
Whit'ti-er, John Greenleaf (whĭt'ĭ-ēr,
grēn'lēf), American poet.
- wind freshened** (frēsh'ēnd), the wind
grew strong.
with'e (with), a flexible twig or branch
used as a band; a willow.
with'ered (wĭth'ērd), without leaves or
with faded leaves on the trees.
without a mark, without a landmark.
wit'ness (wĭt'nēs), to observe.
won'drous (wŭn'drŭs), wonderful.
wood'chuck (wōd'chŭk), the ground hog.
works (wŭrks), dug-outs for defense of
soldiers.
wres'tle (rēs'l), to struggle; to try to
throw another down.
wretch'ed (rēch'ēd), miserable.
wrong (rŏng), injury; injustice.
wrought (rŏt), worked.
- ye** (yē), you.
York'shire (yŏrk'shēr), the name of a
county in England.
- zone** (zŏn), a belt of territory within
which but one rate of postage is charged
for shipment of mail parcels.



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